anxa
83-B
3634

A CATALOGUE OF THE WOODCUTS AND ENGRAVINGS IN The Huth Library

150 *Copies printed*
of which
100 *are for sale.*

A CATALOGUE

OF THE

WOODCUTS AND ENGRAVINGS

IN

The Huth Library

COMPILED

BY

ALFRED HENRY HUTH

London

PRINTED AT THE CHISWICK PRESS

1910

ADVERTISEMENT TO THE READER

A CATALOGUE of Prints in the HUTH LIBRARY was first published, as a supplement, with the general Catalogue, now thirty years ago. Even at the time it was not satisfactory, since many prints were catalogued among the books, and not where they should have been, while others were omitted altogether. Since then, moreover, a few have been added, while much more is known about the early German prints especially, in which the Collection is particularly rich.

There has been the usual difficulty where to draw the line between illustrated books and books containing prints. At best it must be a compromise. I have not, for instance, entered block-books or books which a man who never intended to collect prints might have; while I have entered some books illustrated by engravers who published separate prints.

ALFRED H. HUTH.

CONTENTS

PAGE

GERMAN ANONYMOUS WOODCUTS 1

GERMAN ANONYMOUS ENGRAVINGS ON METAL . . . 13

The Master A. G. 15
The "Berlin Passion" Master 15
The Master C. P. 16
The "St. Erasmus" Master 16
The Master E. S. 17
The Master G. H. 17
The Master H. G. 17
The Master H. K. 18
The Master H. M. 18
The Master I. B. 18
The Master I. K. 19
The Master K. I. B. 19
The Master L. Cz. 19
The Master M. 19
The Playing-Card Master 19
The Master S. 20
The Master W. 20

GERMAN ENGRAVINGS:

Albrecht Altdorfer 21
Jobst Amman 21
Franciscus Aspruck 22
Johann Walter van Assen 23
Barthel Beham 23
Hans Sebald Beham 23
Hans Brosamer 23
Hans Burgkmair 23

GERMAN ENGRAVINGS—*continued.* PAGE

Caspar 25
Lucas Cranach 26
Dominick Custos, or Battens 32
Albrecht Dürer 33
Matthias Gerung von Lauingen 44
Urs Graf 48
Hans Baldung Gruen 49
Hans Holbein 50
Wenzel Hollar 51
Wolfgang Huber 52
Lucas Kilian 52
Melchior Kuesel 53
Johann Kupezky 53
Lucas van Leyden 53
Israel van Meckenem 53
Wenzel von Olmutz 55
Hans Schaufelein 55
Martin Schongauer 56
Virgil Solis 56
Peter Steinbach 57
Christoph Weigel 57
Hans Weigel 57
V. G. Weigel 58
Miscellaneous 58

ITALIAN ENGRAVINGS:

Anonymous 59
Bacio Baldini 59
Io. Bapt. de Cavalleriis 60
Odoardo Fialetti 60
Marcantonio Raimondi 60
Io. Francisco Venturini 60
Giacomo Franco 61

DUTCH ENGRAVINGS:

Anonymous 62
Balthasar Floris van Berckerode 62
Abraham Blooteling 62

DUTCH ENGRAVINGS—*continued.*

PAGE

Boetius a Bolswert 62
Nicolaes de Bruyn 63
Adrian and Hans Collaert 63
Abraham von Diepenbeke 63
Droeshout 64
Cornelis Galle 64
Philip Galle 64
Theodor Galle 64
Hendrik Goltzius 64
Van der Gucht 65
Franz Hogenberg of Mechlin 65
Romeyn de Hooghe 67
Peeter Huybrechts 67
Jan van Lochen 67
Jean Meyssens 68
Cornelis Meyssens 68
Cryspin de Passe family 68
Joan Sadeler or Sadler 69
Dirk Stoop 70
Cornelis Vischer 71
Claes Janss Vischer 72
G C W or I G B 73
Anton, Jerome, and Johann Wierix 73
Heinrich Wirings 75

FRENCH ENGRAVINGS:

Anonymous 76
Jean Duvet 76
Honoré Fragonard 77
Léonard Gaultier 77
Lévy 78
Nicolas de l'Armessin 84
Israel Silvestre 84
Jacques Stella 84

ENGLISH ENGRAVINGS:

Anonymous 85
John Faber 85

ENGLISH ENGRAVINGS—*continued.* PAGE

William Fairthorne 85
William Hogarth 86
Houbraken and Vertue 96
Lodge Collection 96
P. Tempest 96
J. M. W. Turner 96
Robert Vaughan 96

LIST OF PLATES

FACE PAGE

St. Augustine 4

St. Ursula and her Companions 9

Ornamental Foliage 13

Head of a Man wearing a Turban 13

Monkey tied to the Stump of a Tree 13

St. Paul 17

Job and his Friends 17

The Passion of Christ, b 14 of the Series . . . 41

The Passion of Christ, b 17 of the Series . . . 41

The Virgin and St. Anne 41

Virgin suckling the Infant Jesus 41

Gin Lane 89

GERMAN ANONYMOUS WOODCUTS

The references are to Schreiber, "Manuel de l'Amateur de la Gravure sur Bois et sur Métal au XV^e Siècle." Berlin, 1891, etc.

THE ANNUNCIATION TO THE SHEPHERDS. The Shepherd leans on his staff towards the left. He has a wallet slung round his shoulders, boots on his feet, but nothing on his head. In front of him are four sheep, and behind him one. In the right background is a tree on a rock. In the left top corner the upper part of an angel is seen bearing a blank banderole.

Size, 76 by 57 mm. Coloured emerald-green, ultramarine, lake, yellow, dark brown, and silver. Vermilion border. Weigel collection, 194/1, one of the set with the St. Andrew. (S. I. 92.) No other copy recorded.

THE OFFERINGS OF THE MAGI. On the right the Virgin is seated with Christ in her lap, who takes a box from one of the Magi kneeling before Him, his crown on the ground. Behind on the left the other two Magi crowned, holding a monstrance and a casket. In the right background St. Joseph sits before a stable built of wattle, his hands crossed and a box in his lap. Border of oak leaves with an acorn in each corner. In the top centre the star.

Size, 85 by 116 mm. Coloured gold, yellow, yellow ochre, pink, blue, green. (S. I. 108.) No other copy recorded.

THE LAST SUPPER. The disciples are seated round an oblong table running from back to front of the picture; each has a halo coloured silver, except Judas. Christ is in the centre at the far end with John leaning on His bosom, two disciples are next him on the left, one on the right, two on each side of the table right and left, and four in front seated on a bench. Judas is the front one on the left side. In the background is indicated a window and a door.

Size, 74 by 55 mm. Coloured silver, ultramarine, pink, emerald-green, and brown. Vermilion border. (S. I. 176a.) No other copy recorded.

CHRIST BEING STRIPPED. Christ with a cloth about His loins and a crown of thorns leans towards the right. A soldier on the

right draws His coat off His arms, another stands behind. On the left stands a figure looking on, holding a sceptre in his left hand, and wearing a steeple hat round which is a crown. Behind him is a soldier armed with a halberd, a spear is also seen. In the background are rocks and a hillock. Beneath is the inscription:

O her ihu xpe durch die abziehung
vnd menig diner wunden hilf vns
cristen menschen zu allen stunden.

Size, 140 by 104 mm. Coloured ultramarine, vermilion, emerald-green, and yellow ochre. Outside the border a vermilion line. The inscription ochre. (S. I. 364.) No other copy recorded.

CHRIST ON THE CROSS. Christ with a crossed halo is turned towards the left. The cross is in the form of a T, and shows the grain of the wood. Over it is a label with i n r i on it. On the left stands the Virgin Mary, on the right St. John, holding an open book in his right hand.

Size, 266 by 187 mm. Chocolate brown, emerald-green, brown, and yellow ochre. The background is yellow ochre. (S. I. 390.) No other copy recorded.

CHRIST ON THE CROSS. Christ with a crossed halo is on a T-shaped cross which is planted on hillocky ground. On the left stands Mary, on the right St. John; each has a halo, their hands are folded in prayer, and they are looking up. At the foot of the cross on the right is a skull and perhaps a bone.

Size, 116 by 84 mm. Coloured emerald-green, red-brown, olive-green, and brown. (S. I. 445.) No other copy recorded.

CHRIST ON THE CROSS. Christ's head leans towards the left, He has a crossed halo. Mary stands on the left, the left hand raised from under her cloak, the right holding her cloak together. John on the right has his hands joined in prayer. Both have a double bordered halo.

Size, 94 by 66 mm. Coloured silver, red, blue, green, and red-brown. Much blood is shown from the hands and side. (S. I. 446.) No other copy recorded.

CHRIST THE MAN OF SORROWS. Christ turned towards the right is standing on the step of the open tomb. A cloth is tied across His middle by a knot on His left side. His right hand is on the wound on His side, His left on the corresponding place on the left. Behind the tomb is a T-shaped cross, the upright hidden by His body, the arm on the right has one nail sticking in it and the sponge and spear leaning up against it, that on the left has two nails from which hangs the birch and beside it the scourge. The halo is crossed.

Size, 139 by 79 mm. Coloured emerald-green, pink, brown, yellow. From the Weigel collection, No. 108. (S. I. 889.) No other copy recorded.

CHRIST THE MAN OF SORROWS. Christ stands looking towards the left, with a scourge and birch in His left hand and points

to the wound in His side with His right. The left leg is flexed. Behind is the cross, open tomb, and instruments of the passion. Above is INRI.

Size, 80 by 58 mm. Coloured silver, lake, emerald-green, yellow ochre, brown, and purple. Vermilion border. (S. I. 895.) No other copy recorded.

CHRIST THE MAN OF SORROWS. Christ with a silver crossed halo stands turned slightly towards the right. About His middle is a cloth with floating ends. On His brow the wreath of thorn. He holds up His left hand to show the wound of the nail, and with His right shows the wound in His side. The ground is divided into squares. In the background are two angels, the lower half of their bodies concealed by a carpet adorned with two large black arabesques.

Size, 77 by 54 mm. Coloured angels' hair, garb, and Christ's loin-cloth yellow; ground and wreath and part of angel's wings, green; carpet brown-red with blue fringe. Blue sky line on the top, and much blood indicated. Halo silver, not gold as stated by Weigel, 163. (S. I. 900.) No other copy recorded.

THE DEATH OF THE VIRGIN MARY. The Virgin lies with her eyes closed, her arms extended on the coverlet, which is richly embroidered with flowers and leaves. Her head is on the right. In the centre behind the bed St. Peter holds a holy water sprinkler in his right hand, and an open book in his left. Next him Christ receives her soul. Another saint holds the chalice, and besides these, seven more stand behind the bed. Two are seated mourning at the foot; one is seated near the head in front, reading from a book, and two diminutive angels kneel face to face in the centre, each holding a candle.

Size, 204 by 277 mm. Coloured chocolate-brown, brown, emerald-green, yellow ochre, and dark brown. (S. I. 706.) No other copy recorded.

THE DEATH AND ASSUMPTION OF THE VIRGIN. The Virgin is lying on a bed the head of which is to the left. Around the bed at the back is a curtain. Four disciples kneel on the right hand of the bed, one holding an open book, one kneels at the foot, four disciples stand on the left of the bed, the one at the head handing a palm, and holding a taper in his right hand. Another disciple stands at the foot of the bed and elevates the Host. Above the Virgin ascends in a glory, supported by four angels; three more, of which two have musical instruments, are at the side, and a saint. At the top the Virgin enthroned amidst clouds and stars and surrounded by angels is crowned by the Creator and Christ between whom she is seated. The whole is surrounded by the same border as the St. Gregory, which Dr. Lehrs declares to be copied from a Patina of 1466 by the Master E. S.

From the same source as the St. Gregory, and like it; no other copy is known. 352 by 254 mm. A facsimile is given, p. 1710 of the catalogue. Dotted style. There are traces of colour on the palm and other parts. (S. III. 2435.)

THE VIRGIN AND CHILD. Byzantine style. Half-length. The Virgin carries the Child on her left arm, and looks towards the right. In a double border surrounded by the inscription: "Das ist die

bildnus d'all'saligistē Junkfrowē maīe ī dē klaidn vn̄ det scmk welchē sie getziert wz an dē hochzytlichē veste so si haīsucht dē tēple zu Jerusalē als vō ir schrybt d' wirdig beda ī ain omely also hat sy abgemalt lucas Ewagelist welches gmeld vn̄ kunt'fey mā noch zu rō hat." Under is the following Indulgence: "Bapst sixtus der vierde hät allen den die disz nachgeschriben gebette andachtigclichen sprechen xi tusent iär wäres abläsz geben vnnd verlihen als offt vnd dicke sie das sprechen Welliches gebetter in ainer semer kranckhait zu lob vnd ere der Junckfrowen marie gemacht vnd bestattiget hat. Gegrüsset syestu allerhailigiste maria ain mut gottes ain kingin der himel ain port des paradys vn̄ ain besundere fraw der welte. Du bist ain raine junkfrow du hast empfangē Jhesum öns und du hast geborn den schopffer vn̄ hailmacher der welt en dem ich nit zwyfel Erlösz mich vō allem vbel vn̄ bitt für mein sunde Amen."

Size, 271 by 200 mm. Coloured chocolate-brown and olive-green. (S. I. 1031.) No other copy recorded.

THE VIRGIN MARY AND ST. BRIDGET. The Virgin with a double outlined halo, and enveloped in a glory, kneels on the left, her hands crossed on her breast, before the infant Christ, which has a plain halo. St. Bridget, turned towards the left with a wimple and halo and hands folded in prayer, kneels on the right. Behind her is a staff with a palmer's hat and wallet. In the centre, below, is a shield bearing on a field per bend gules and azure a lion rampant argent, possibly the arms of the Bishop of Bamberg. In the background is a town and mountains. Beneath, an inscription as follows:

Da zeigt maia s. birgita wie
sie Jh̄s geboren hat

This inscription is within the border.

Size, 116 by 61 mm. Coloured yellow, green, lake, and blue. There is a copy at Stuttgart. (S. I. 1139.)

ST. ANDREW. The Saint holds his cross in his left hand, and a closed book in his right. He is turned towards the left, and has a halo. There is no background, and the ground is only indicated by horizontal strokes.

Size, 78 by 56 mm. Coloured, halo silver; ground emerald-green; sky ultramarine lines; cloak ditto; gown lake; book pink; cross and cloak lining yellow ochre. Border vermilion. This is one of a series of prints from the Weigel collection, No. 194, sections 1-10, of which this is number 4, and all are in the collection except number 5, a representation of St. Simon Zelotes. (S. II. 1189.) No other copy recorded.

ST. AUGUSTINE. The Saint in a monk's robes with a rayed halo, a book under his left arm, is on the right turned towards the left, reproving a naked boy who is baling a river with a spoon. Behind him stands a monk with a book in his right hand. Near the centre of the print is a heart pierced with an arrow. In the background on the

left is a monastery, on the right a distant view. At the top amidst clouds the Holy Trinity. Below the Saint is the date 1518.

Size, 290 by 198 mm., the right edge being shaved. The boy represents Christ, who when reproved by the saint for his futile attempts, replies that they are not more futile than the saint's thoughts. The pierced heart refers to a passage in his writings: "You have wounded our hearts with the arrows of your love." (See Schreiber, II, p. 23.) This print is apparently undescribed.

ST. CATHERINE. The Saint turned slightly to the right stands in the centre with an open book in her left hand and a sword in her right, over the body of the King. The Saint has a double bordered halo and a crown. The King has a turban and a crown and a sceptre in his hand. Behind both is the wheel. In the background is a walled town, and behind it a castle on a hill.

Size, 155 by 115 mm. Coloured red, green, and yellow. (S. II. 1320.) On the halo is written in an old hand: "Katherina virgo," over the King's head, "Rex," and along the top, "O sancta katherina sis (?) in doctrinā." No other copy recorded.

ST. CATHERINE. The Saint with a halo is kneeling with her hands folded in prayer, and turned towards the left. An executioner stands behind her, one leg bare to the thigh, with a sword in his right hand, his left extended towards her, and looking up at an angel at the top bearing a white martyr's robe. In the left background is a double wheel armed with knives.

Size, 78 by 60 mm. Coloured silver, lake, ultramarine, yellow, dark brown, emerald-green. Vermilion border. Weigel collection 194/6, one of the set with the St. Andrew. (S. II. 1343.) No other copy recorded.

ST. CHRISTINA. The Saint with a crown of flowers and a radiant halo stands with her face turned slightly to the right, with a millstone hung by a chain from her neck. The ground is a pavement of white and dotted squares; the background of semicircles. On either side is a column entwined with and supporting branches of acorns and leaves. Under all is the inscription "O Sancta Cristina ora pro nobis."

Size, 159 by 112 mm. Coloured red-brown, emerald-green, and yellow; apparently a companion print to the St. Oswald and St. Notburge. (S. III. 2589.) No other copy recorded.

ST. CHRISTOPHER. The Saint is crossing the river from the foreground to the back, turning towards the left, but his head turned over his shoulder. He leans with his right arm on his staff, a whole tree with branches, his cloak floats behind him. The infant with a crossed halo is seated on his left shoulder. The banks of the river are indicated by the outlines of rocks.

Size, 36 by 28 mm. Coloured emerald-green, red-brown, and brown. (S. II. 1378.) There are copies in the British Museum and at Munich.

ST. DOROTHEA. The Saint is seated on the right beneath a comparatively gigantic rose tree, in which are two naked infants representing angels picking the blooms and showering them down

upon her. The Saint has a basket before her in which she is putting the flowers, and another infant is gathering them up from the ground and putting them into the basket. Each figure has a halo.

Size, 82 by 62 mm. Coloured silver, lake, yellow, blue, green. Border vermilion. Weigel collection 194/8; one of the set including St. Andrew. (S. II. 1402.) No other copy recorded.

ST. EMERAN AND ST. ALBAN. St. Emeran on the left has a mitre and halo, a pastoral staff in his right hand, and his left arm passed through a ladder so as to hold it upright. In his left hand is an executioner's sword. St. Alban on the right also with halo and mitre, is bearded. In his right hand he carries a book, on his left arm is a duplicate of his head, but with the eyes shut.

Size, 189 by 129 mm. Coloured red-brown, pale brown, faint ochre, and emerald-green. From the Weigel collection, 124. (S. II. 1409.) No other copy recorded.

SAINT GREGORY. The Saint, turned to the right, is kneeling before an altar, his hands folded in prayer, and a halo with a dotted border round his head. Facing him, and also kneeling, is a priest. Behind him, bearing the triple crown, is another priest, on his right a hatted Cardinal, on his left the officiating priest. The altar is decorated with a hanging cloth of diapered lilies, and on it the Saviour stands, having apparently descended from the crucifix above it. On the centre of the cross is the crown of thorns, on the right side the vest without seam, on the left the whip; and in the background the instruments of the Passion, the thirty pieces of silver, the dice, the Sudarium, and portraits of saints. On the two sides are columns, the left-hand one surmounted by an angel bearing a scroll, "ave gratia ple." On the right one is the kneeling Virgin. The floor is in squares, with white borders and black centres. In the background are two more columns and two double windows. Underneath the whole is the inscription: "Notum sit ombus pro ut inuenitur in cerinonijs quod dñs nr̃ ihs crīs apa || ruit semel in specie ignis sub effigie pietatis beato gregorio doctori magnifico || celebranti super altare ihrim rome in eccliaste crucis qui deuocione motus cocessit || ombus vere penitentibus et cofessis quautordecī milia anorū de vera indulgēcia || et multi alij addiderut q' sut xx^{te} millia et septem ani 36 dieis dicentibus genibꝫ || flexis quinq$_{b}$ paternoster et Aue maria coram ymagine pietatis et oronibꝫ seq' tibj." The whole is in a border of conventional clouds, with medallions in the four corners of the signs of the four Evangelists, and in the centre of each side of a pope, two bishops, and a cardinal.

The print measures 352 by 254 mm., and came (with the Death of the Virgin, *see* p. 3) from the covers of a Latin Bible printed by Koberger at Nuremberg in 1478. It is done in the dotted style, and is unusually large, but others even larger are known. A facsimile is given on p. 1708 of the Catalogue. (S. III, 2646.) There are traces of colour, yellow ochre, on the floor and windows. A copy without the border, in a different state, is in Berlin.

ST. JEROME. The Saint is seated, turned towards the right, and is drawing a thorn from the left paw of the lion with a pair of tweezers. He is attired in a long robe, and wears a cardinal's hat. By his side is a desk, on which is an open book. In the background are cloisters supported by three columns, two of which are intersected by the brim of his hat. The floor is paved with oblong stones.

Size, 183 by 130 mm. Coloured red-brown, yellow ochre, and green. (S. II, 1551.)

ST. JOHN THE BAPTIST. The Saint, in an ample cloak over a hairy garment, stands on ground covered with herbs. He has a halo, and on his left arm carries a book on which is the Lamb, also with a halo and the flag of victory, at which he points the finger of his right hand. In the background are, left and right, two trees.

Size, 76 by 55 mm. Coloured silver, emerald-green, ultramarine, yellow, lake. Vermilion border. Weigel collection, 194/2. One of the set with the St. Andrew. (S. II, 1514.) No other copy recorded.

ST. JOHN THE EVANGELIST. The Saint, his hair hanging over his shoulders, stands looking towards the left. He has a halo and an ample cloak, of which one point lies on the ground. His feet are bare; in his left hand he carries a chalice, in which is a snake at which he points with his other hand. There is no background, and the ground is only indicated by a few lines.

Size, 74 by 55 mm. Coloured silver, ultramarine, emerald-green, lake, yellow. Vermilion border. Weigel collection, 194/3, one of the set with the St. Andrew. (S. II, 1523.) No other copy recorded.

ST. MIRE. The Saint, of comparatively gigantic size, is hatted and also has a halo, and holds a staff in his right hand. He turns towards the left, where four figures covered with spots kneel. On the right are three other figures. Under is the following inscription: "Almechtiger barmhertziger ewiger got sich vns an mit den || augen deiner barmhertzigkeit vnd verleich vns das wir durch dz || furbitten vnd verdinen des heiligen peichtigers sancti Mini vor || der soigklichen krankheit der blattern barmhertziglich werden be- || schirmet durch cristum vnsern herren Amen.

"Der heilig beichtiger Sanctus Minus wirt in welischē lande || angerufft vnd gebetten fur die grausamlich kranckheit der || blattern in welisch genant mala frantzoza. || Wolfgangk hamer"

Size, 249 by 151 mm. Although called St. Minus in the above he was really St. Mire of Spain, according to M. Schreiber. (S. II. 1632.) A facsimile is given in Derschau, Holtzschnitte alter Deutscher Meister. A. 16.

ST. NICOLAS OF TOLENTINO. The Saint, in a white gown and brown cloak and cap, with a halo, is turned towards the left. In his right hand he bears the model of a church at which he points

with his left. On his left shoulder is a bird, and on his breast a many-pointed star. There is no background, and the ground is indicated by a few lines.

Size, 73 by 51 mm. Cloak coloured dark brown; star and halo yellow; ground green. (S. II. 1639.) No other copy recorded.

ST. ONOFRIUS. The Saint, clad in a rough-haired skin through which his knees appear, and with bare feet, kneels turned towards the right. He wears a crown and a double-bordered halo, and holds before him in both hands the patriarchal double-barred cross cross-letted. In the right-hand top-corner is an angel offering the wafer. The scenery is a bare plain with stones, but hilly, with trees on the sides. In the background is a castle by the side of some water.

Size, exclusive of the border, 135 by 116 mm. Coloured silver, green, brown, red, ultramarine. (S. II. 1640.) No other copy recorded.

ST. OSWALD AND ST. NOTBURGE. St. Oswald on the left and St. Notburge on the right, facing each other, both crowned and with a radiant halo, are standing on grass with a background of semi-circles. On each side is a column supporting flowering branches and each with a shield, that on the left with a wave on it, that on the right with a horn. St. Oswald holds a crowned bird, bearing a ring in its beak, in his right hand, and a sceptre in his left. St. Notburge is taking a leaf with her right hand from the mouth of a serpent which stands up before her; her left hand is concealed by her cloak. Behind her can be seen the forepart of a fox. Above the pair are two angels carrying a banderole inscribed "Laudate Dominū in summis"; under the whole is the inscription, "S. OSZWALT. S. NOPVRG."

Size, 172 by 112 mm. Coloured red-brown, emerald-green, and yellow. (S. III. 2717.) No other copy recorded.

ST. SEBASTIAN. The Saint is tied to a tree, while two men and two boys shoot at him with three bows and one crossbow. In the foreground a third boy ties his feet with a cord. Beneath are the following lines:

O hailiger herre vnd martrer sant sebastion
wie ist so gross din verdinē Bitte fur vns
vnsern herrē ihesum xp̄m dz wir von der plage
vnd dem siechtagen der pestilencz vnd dem gahen
tode vn̄ von allen vngewonlichen todē durch din
gebet vnd verdienen behutet vnd beschirmet
werdent. Amen. Die collecta.
Allmachtiger ewiger got wir bitten dich das
du durch verdienē vnd bette dines hailigen
martrers sant sebastian vns vor der plage der pe
stilencz vnd dem gahen tode vnd vor allen vngewon

ST. URSULA AND HER COMPANIONS

PAGE 9

lichen toden behuten wollest dz si vns nit beruren
noch begryffen durch dz verdienen dines wirdigen
martrers sant sebastions. Das helff vns der da
rychssnet in ewigkait. A M E N /

Size, 190 by 132 mm. Coloured emerald-green, lake, yellow ochre, and brown. A somewhat similar print is in Berlin, but no other copy of the present is recorded. (S. II. 1684a.)

ST. STEPHEN AND ST. LAWRENCE. Both Saints are tonsured and have a double-bordered halo. St. Stephen, on the left, has a stone in his right hand and a palm branch in his left; St. Lawrence, on the right, has a gridiron in his right hand and a book in his left.

Size, 194 by 124 mm. Coloured emerald-green, red-brown, dove-gray, and yellow. From the Weigel collection, No. 133. (S. II. 1417.) No other copy recorded.

ST. URSULA AND HER COMPANIONS. St. Ursula, crowned and with a halo, sits about the middle of the ship, but rather towards the left. At one end is a bishop who receives a thrust in the eye from the lance of a soldier. At the other end of the ship is a seated pope, and in the centre, by the side of St. Ursula, a cardinal. A female, the back of whose head is pierced by an arrow, hangs over the side, with her hair in the water, in which two women and one man are struggling separately. At the top of the picture on the right Cologne Cathedral is introduced, with the crane on the top. The composition is enclosed by two black lines.

Size, 277 by 198 mm., outside the double border. Coloured emerald-green, chocolate-brown, and brown. No other copy recorded. (S. II. 1710.)

ST. URSULA AND HER COMPANIONS. The Saint, crowned and with a halo, is in the centre of the boat, the sail of which is swelled to the right. On the left are two women, on the right a bishop bearing a crozier, a cardinal, and a woman hanging over the side, whose head a man on the bank is cutting off. Another man on the bank to the left is using a crossbow.

Size, 80 by 56 mm. Coloured lake, yellow, emerald-green, and blue. (S. II. 1715.) There is a copy at Munich.

ST. URSULA AND HER COMPANIONS. The Saint, crowned and with a halo, is in the centre of the boat, the sail of which is bellied to the left. Behind her are three females. An arrow pierces her forehead. A man, with his left arm raised and a sword in his right, runs along the bank.

Size, 79 by 59 mm. Coloured silver, emerald-green, yellow, lake, and ultramarine. Vermilion border. Weigel collection, 194/7, one of the set with the St. Andrew. (S. II. 1716.) No other copy recorded.

ST. VERONICA. The Saint has a double outlined halo, and is wearing a turban. She stands holding out the Sudarium, which has many folds. The head of Christ has a crown of thorns, and rays of glory shown by lines on the top and sides of the head. The beard is divided in the middle, and a moustache is indicated. The ground is grass with several herbs.

Size, 184 by 128 mm. Engraved for the "Cronica vō allen kaisern uñ kunigen," written by Jacob von Königshoven, and published at Augsburg, 1476. Coloured red-brown, vandyke-brown, emerald-green, and yellow ochre. There is a copy at Berlin. (S. II. 1721.)

The British Museum copy of Königshoven's book has only the St. Gregory of the four cuts it ought to contain. Mr. K. Pearson, in his book "Die Frŏnica," is of opinion that this print comes from the Museum copy, but since the whole page is missing it is impossible to say. Indeed, the probability is that this print never was in any book, since there is an inscription beneath it: "Item Anno ab incarătiōe dnj Millesiō cccc^{o} & septuagesimotercio Ego Joannes," etc., which was three years before the date of publication of the book, and moreover the paper differs.

FOUR MARTYRS. Three in front lie with their heads to the right, on the side of a hill, the fourth to the back with his head to the left. In the background, to the right, are some rocks. The two Martyrs at the back are slightly raised. Each has a halo.

Size, 76 by 53 mm. Coloured silver, lake, yellow ochre, ultramarine, emerald-green, dark brown, and light brown. Border vermilion. Probably representing the 10,000 martyrs, or perhaps the Theban Legion of the army of Maximian. Weigel collection, 194/9, one of the set with the St. Andrew. (S. II. 1772.) No other copy recorded.

PURGATORY. Represented by ten or eleven figures immersed in a sea of flames. An angel above is about to lift one soul who is in a praying attitude.

Size, 75 by 55 mm. Coloured red-brown, emerald-green, ultramarine, pink, yellow, and silver. Vermilion border. Weigel collection, 194/10, one of the set with the St. Andrew. (S. II. 1834.) No other copy recorded.

CHRIST'S SUMMONS TO THE FAITHFUL SOUL. On the right Christ, bound to the cross by a rope round His waist, holds the scourge in His left hand and a rope in His right, by which He draws towards Him a tonsured figure from the left who holds a heart in both hands before him. Between them is a diminutive devil with a scourge in his left hand and a bag of money in his right. Round his neck is slung another bag of money. On the right is a column, and in the right top corner an angel bearing a tablet inscribed "Gedenck der || letste zyt so || sundest du || nymmer." Over the cross is a tablet, "IЯNI". In the top centre a banderole inscribed "Sun gib mir din hercz || den ich lieb hab. Dem || läss ich straff nit ab." Over the devil another inscription: "O herr das will ich, das || beger ich darumbe || so soltu ziehe mich." On the left a leafless tree, on which is hung a

shield, charged per fess in chief sable, in base argent. Coloured lake, emerald-green, and yellow.

Size 181 by 128 mm. Printed with a rubber, not in a press. (S. II. 1838[a].) No other copy recorded, but a slightly differing one is in Vienna.

GENEALOGICAL TREE OF THE DOMINICANS, 1473. St. Dominic lies on the ground, his head towards the left and a star on his halo, with a semicircular dwarf brick wall behind him. His right hand supports his head, his left holds a staff. A crowned shield is at his feet charged on a field gules a double armed cross or, standing on a hillock vert, the arms of Hungary. From his left side springs the vine with grapes and leaves, among which are the upper halves of the bodies of sixteen saints and in the centre the Virgin and Child. On the ground outside the wall stand six more saints. All are clad in Dominican robes. Beneath the whole is the inscription:

Hos peperi natos Quos pdūt esse beatos Signa dei pura Quāvis papalia

jura nil decreuerī Quia multos hec latuerunt. Anno. mcccclxxiij°. On the top of the whole are the lines:

Felix vitis de cuius surculo Cantū germe redūdat selo Celi vinū ppinās

Populo vitali poculo Ex vbertate palmitū Mundi iam cinxit ambitū Each of the figures has a banderole attached. To St. Dominic: "Sēs dm̄c⁹ pr̄ predicatorꝝ." To the standing figures from left to right: (1) "Sct⁹ petr⁹ de mediolano"; he has a book in his right hand, a sword in his left, and a gash on his head. (2) "Scts vincēciu⁹ de valēcia doctor"; with an open book in his right hand. (3) "Sēts thomas de aqno"; with a closed book in his right hand, and holding in his left a flower on which is perched a dove with halo. (4) "Sēts heinric⁹ susse fr' ordīs p̄dicatꝝ"; a closed book in his left hand and a three branched flower in his right. (5) "Sēa margareta"; a closed book in her left hand, and three lilies in her right. (6) "Sancta katerina de senis"; two lilies and a crucifix in her right hand. All these have a halo except St. Henricus, who is crowned with a wreath of flowers.

The first tier of Saints in the vine, on the left: (7) "Btā soror agnes de mōte polliciano vgo īclita et scā"; with flowers in her left hand. On the right, (8) "Btā soror cecilia romāa spālis scī domīci i xpō filia"; with three flowers in her joined hands. In the second tier, (9) "Jordan⁹ m̄gr ordīs scūd⁹ multorꝝ miraculor opator eximi⁹." (10) "Reynald⁹ scītate ꝺspicu⁹ grā p̄uēt⁹ cui ordinis habit⁹ ē designatus." (11) "Ohanees scī dm̄ci vterin⁹ virtutib⁹ et miraculis clar⁹." (12) "Raymūd⁹ ꝺpilator decēta q̄ in vita ȝ p⁹ gloss claruit miraculis." On the third tier, (13) "Latin⁹ hostiensȝ gne scītate doctrina et miraculorꝝ gloria illustris"; with a double barred cross in his hand and wearing a Cardinal's hat. (14) "Innocēci⁹ pp̄ v vita doctrina et gne clar⁹"; wear-

ing a Pope's tiara and holding up a white robe. (15) "Benedict9 pp xi scīa et miraculorꝝ gloria inclitus"; with a triple barred crozier and wearing a Papal tiara. (16) "Hugo cardiālis scē sabine vita doctriā et opinione scs"; wearing a Cardinal's hat and with a double barred crozier. In the top tier, (17) "Bernhard9 de rupe forti et socii sue frēs martires"; holding a sword upright in his right hand and reading a book. (18) "Rayneri9 messaness archiēps Scī Thome de aquino germanus"; wearing a Bishop's mitre, and bearing a pastoral staff. (19) "Albert9 magn9 theutonic9 ratisponēss ēps diuine sapiētie illustrat9"; wearing a Bishop's mitre and bearing a pastoral staff. (20) "Johañes theutonic9 vir doct9 et scs bosnēs ēps"; with a Bishop's mitre and pastoral staff. (21) "Petr9 de palude ptrarcha vir doct9 et reliosus"; with Bishop's mitre and pastoral staff. (22) "Pagan9 vir p̄clar9 ac doctriā p̄fulgēs glose martirio coronatus." All these saints have radiant lines round their heads and no halos.

Size, 388 by 270 mm. Coloured emerald-green ground and vine leaves, pink, yellow, light brown, and black. The watermark is not depicted among Weigel's illustrations, but it is similar to No. 306 with a star on the top. (S. II. 1776, and III. 2964.) There is a copy in the British Museum.

ULRICH VON HUTTEN. Half-length portrait in armour, crowned with laurel, his right hand resting on the pommel of his sword, at the end of which are the letters "IHĒ HVNSA." An archway frames the portrait, and there is a shield in each corner. Under, in letterpress, "Vlrich von Hutten &c."

179 by 121 mm. Apparently undescribed.

A SHIELD, bearing a Spread single-headed Eagle; surmounted by a crowned helmet. 115 by 98 mm.

A SHIELD, charged with a Lion Rampant. No crest. 121 by 100 mm.

A DOUBLE SHIELD. (*a*) Charged with a Wild Man, his head and waist encircled with leaves, brandishing a club. Crest, the same. (*b*) Charged with a Trefoil on trefoil-shaped ground, Argent and sable, per pale counterchanged. Crest, the same on a background of feathers.

HEAD OF A MAN WEARING A TURBAN

PAGE 13

MONKEY TIED TO THE STUMP OF A TREE

PAGE 13

ORNAMENTAL FOLIAGE

PAGE 13

GERMAN ANONYMOUS ENGRAVINGS ON METAL

ORNAMENTAL FOLIAGE. The branch rising from near the bottom left, has a main curve first towards the left and then towards the right. Six birds of more or less fabulous sort are distributed, three along the centre, two at the top, and one in the right bottom corner. This last is a parrot in profile, looking towards the right.

Size, 65 by 123 mm. Apparently undescribed. It does not appear to be the same as Martin Schongauer's piece, or the copy by Meckenem described by Bartsch VI, p. 165, No. 114; and p. 278, No. 198, and there are no initials anywhere.

HEAD OF A MAN, wearing a turban, bust only. The face is in profile, turned towards the right. The man wears a full beard, and the bust is enveloped in cloak or flowing robe.

Cut out and laid down. Length, 110 mm.; greatest width (at chest), 66 mm.

A MONKEY tied to the stump of a tree, facing left. In his paws is a plant pulled up by the root. Cut out and inlaid.

Size, 70 by 64 mm. Possibly cut out of a playing-card.

COSTUMES: A SERIES OF 95 PLATES, and two duplicates, done in outline on iron plates for colouring by hand. 270 by 180 mm. Six of the plates, including the duplicates, are coloured.

This series appear never to have been published. They have been attributed to Hans Weigel, but since only two or three of the engravings in his "Habitus Præcipuorum Populorum &c." first published in 1577, are taken from these engravings, the evidence is against such an assumption. A similar set, but consisting of only 92 plates, all washed with Indian ink, uncoloured, was in the sale catalogue of M. Solar's library, 1860. There it says: "On connaît quelques planches séparées de ce précieux recueil dans le cabinet grand-ducal de Gotha; mais on n'avait jamais eu connaissance d'un aussi grand nombre de planches, sur lesquelles se taisent tous les iconographes."

GESCHLECHT BUCH DESS HEILIGEN REICHS STAT NURNBERG Darinen alle alte vnd neue Adeliche Geschlecht daraus der Rath von 300 Jaren hero erwölth wordn hierin zusam gebracht Anno 1610.

Engraved title, and 81 plates engraved on iron, about 235 by 140 mm. They are copies from the magnificent drawings in the MS. described under "Nuremberg," p. 1053 of the Huth Catalogue.

THE LIFE OF CHRIST. A series of 45 engravings, the first coloured, about 85 by 65 mm., apparently quite unknown and undescribed, probably of the Cologne School about 1530. They are bound in an 8vo. volume, 148 by 105 mm., in a calf binding stamped with

scrolls and medallions, with a gilt centre panel of Christ triumphing over death, with the initials beneath, H.V.C. The engravings occupy every other leaf, and the blank spaces are filled with devotional matter in Latin MS. There is no monogram or indication of the engraver, except the letter "S" on the trunk of a tree in No. 17, which *may* be accidental, but on three of the plates is a tablet with a shaded centre and white rim, and this may be a mark. In the volume are two book-plates, the first of Herr Eberhard v. Kniestedt of Wurtemberg; the second of Joachim L: Baro in Windhag Dūs in Reichenau Pragthal & Saxen, dated 1661, but the last figure is uncertain.

1. The Annunciation. Coloured yellow ochre, vermilion, green, blue, and silver. 84 by 59 mm.
2. The Visitation. 82 by 59 mm.
3. The Nativity. 85 by 60 mm.
4. The Circumcision. 85 by 60 mm.
5. The Adoration of the Magi. 86 by 60 mm.
6. The Presentation in the Temple. 85 by 59 mm.
7. The Flight into Egypt. 84 by 59 mm.
8. The Slaughter of the Innocents. 84 by 59 mm.
9. Christ as Carpenter. 86 by 60 mm.
10. Christ confounding the Doctors in the Temple. 83 by 57 mm.
11. The Baptism. 83 by 59 mm.
12. The Temptation. 83 by 58 mm.
13. The Feast at Cana. 85 by 60 mm.
14. Christ and the Woman at the Well. 85 by 60 mm.
15. The Raising of Lazarus. 85 by 60 mm.
16. Magdalene annoints Christ's Feet. 85 by 58 mm.
17. Christ's Entry into Jerusalem. 83 by 59 mm. The letter "S" on the trunk of a tree.
18. Christ driving out the Money Changers. 85 by 60 mm.
19. Judas receiving the 30 pieces of Silver. 84 by 60 mm.
20. The Passover. 85 by 60 mm.
21. The Washing of Feet. 84 by 58 mm.
22. The Last Supper. 86 by 61 mm.
23. The Agony. 85 by 60 mm.
24. The Betrayal. 86 by 61 mm.
25. Christ before Annas. 86 by 61 mm.
26. Christ before Caiaphas. 83 by 57 mm.
27. The Buffeting. Tablet in the left bottom corner. 86 by 62 mm.
28. Christ before Pilate. 83 by 58 mm.
29. Judas returning the 30 pieces. 83 by 60 mm.
30. Christ before Herod. 85 by 60 mm.
31. Christ scourged. 85 by 60 mm.
32. Christ crowned with Thorns. Tablet in the right bottom corner. 84 by 60 mm.
33. Ecce Homo. 86 by 61 mm.
34. Pilate washing his hands. 85 by 61 mm.
35. Christ bearing His Cross. 83 by 58 mm.
36. Christ nailed to the Cross. Tablet at the bottom left of the centre. 84 by 60 mm.
37. The Crucifixion. 83 by 60 mm.
38. The Lamentation. 84 by 61 mm.
39. The Entombment. 86 by 60 mm.
40. The Descent into Hell. 86 by 62 mm.
41. The Resurrection. 87 by 60 mm.
42. The Unbelief of Thomas. 83 by 59 mm.
43. The Ascension. 86 by 60 mm.
44. Pentecost. 85 by 60 mm.
45. The Last Judgment. 85 by 60 mm. This last is after Dürer's little Passion.

THE MASTER A.G.

THE PASSION OF CHRIST. A series of twelve engravings on copper, measuring 144 to 149 mm. by 105 to 109 mm. The initials A.G. at the bottom centre of each engraving.

1. The Entry into Jerusalem.
2. The Last Supper.
3. Christ on the Mount of Olives.
4. The Betrayal.
5. Christ before Caiaphas.
6. The Flagellation.
7. The Crowning with Thorns.
8. Christ bearing His Cross.
9. The Crucifixion.
10. The Entombment.
11. The Descent into Limbo.
12. The Resurrection.

Bartsch, vol. vi, pp. 345-9, Nos. 2-13. Early impressions before the plates were retouched. From the Marshall collection. Sandrart attributes the initials A. G. to Albrecht Glockenton.

THE "BERLIN PASSION" MASTER

These engravings occur pasted into a small Low German Book of Hours, described p. 731 of the Huth Catalogue. They are coloured and gilt in the manner of miniatures, and have borders added. That the series dates from before 1463 is shown by the fact that the copy of No. 9, the Crowning of the Virgin Mary, by the "St. Erasmus Master," occurs in a MS. of that date in the Paris Bibliothèque Nationale.

The following numbers are from Dr. Lehr's description in the "Jahrbuch der königlich Preussischen Kunstsammlungen, 1899. Heft II." Those items marked * are unique.

THE LIFE OF THE VIRGIN

2. The Purification. 70 by 45 mm.
*3. The Marriage of Joseph and Mary. 83 by 49 mm.
4. The Annunciation. 76 by 54 mm.
*5. The Visitation. 77 by 52 mm.
*6. The Nativity. 79 by 59 mm.
*7. The Adoration of the Magi. 82 by 63 mm.
*8. The Presentation in the Temple. 80 by 61 mm.
*9. The Crowning of the Virgin. 75 by 54 mm.

THE LIFE OF CHRIST

*16. Christ Mocked. 68 by 50 mm.
*17. Christ before Pilate. 68 by 48 mm.
*18. The Nailing to the Cross. 69 by 51 mm.
23. The Descent of the Holy Ghost. 72 by 49 mm.
30. The Lamentation. 2nd state. 79 by 58 mm.
31. The Descent into Hell. 2nd state. 81 by 59 mm.
35. The Holy Trinity. 82 by 61 mm.
*54. St. Peter. 69 by 43 mm.
*67. St. Catharine. 75 by 44 mm.

Note.—The difference between my measurements and those of Dr. Lehr's is caused by the difficulty of determining the edges of the print as stuck down.

THE MASTER C.P.

A woodcut half-length portrait of JOHANN FRIEDRICH II, Duke of Saxony, in a fur coat. The monogram CP with a burin beneath on the left centre margin. At the back, in an ornamental border, eighteen lines of Latin verse, headed: "Ioannes Gvilhelmvs Dvx Saxoniae."

Size, 177 by 111 mm., in a larger typographic border. See Bartsch, vol. vii, p. 297, No. 138, under Cranach, as there is a dragon in the cross hatching on the right centre, but he ignores the other monogram. In Nagler's "Monogramisten," II, 204, other prints by the Master C.P. are described, but not this one.

THE "ST. ERASMUS" MASTER

THE LIFE OF CHRIST. A series of 27 engravings measuring 69 by 49 mm., all, except No. 13, from the Drugulin collection. Each engraving is enclosed in a frame of four lines, the two inner ones shaded into one. They are copies from the "Berlin Passion" Master.

1. Christ's entry into Jerusalem.
2. The Last Supper.
3. The Washing of Feet.
4. The Agony.
5. The Soldiers fall to the Ground.
6. The Betrayal.
7. Christ before Caiaphas.
8. Christ before Pilate.
9. Christ before Herod.
10. Christ crowned with Thorns.
11. Christ shown to the People.
12. The Flagellation.
13. Christ bearing His Cross.*
14. Christ nailed to the Cross.
15. The Crucifixion.
16. The Descent from the Cross.
17. The Lamentation.
18. The Entombment.
19. The Resurrection.
20. The Angel at the Tomb.
21. The Ascension.
22. Christ appears to Mary Magdalene.
23. Christ appears to His Disciples.
24. Christ and the Youths.
25. The Unbelieving Thomas.
26. The Descent of the Holy Ghost.
27. The Last Judgment.

No. 13, marked with an *, is in the same Book of Hours as the series by the "Berlin Passion" Master, and the three engravings below. Engravings on copper, lightly tinted, chiefly with yellow ochre.

THE LIFE OF CHRIST. Three engravings of a series which consists of at least 18, measuring 75 by 53 mm., four of which are described in the Katalog des Germanischen Museums, p. 22, Nos.

ST. PAUL
PAGE 17

JOB AND HIS FRIENDS
PAGE 20

69-71, namely: (*a*) The Betrayal, (*b*) The Entombment, (*c*) The Last Judgment. They are in the same Book of Hours in which occur the engravings of the "Berlin Passion" Master. On copper.

THE MASTER E.S.

THE PASSION OF CHRIST. Six out of this series of 12, measuring 98 by 73 mm., mostly.

The numbers are from Bartsch; except P = Passavant.

18. The Flagellation. 98 by 75 mm.
20. Christ before Pilate. 98 by 73 mm.
(P. 22b.) Christ stripped of His garments. 98 by 73 mm.
23. The Crucifixion. 98 by 73 mm.
26. The Resurrection. 101 by 73 mm.
(P. 26b.) Christ appearing to Mary Magdalen. 99 by 73 mm.

Two complete sets are known, at Dresden and Gotha respectively; but these impressions are much superior. See Bartsch, vol. vi, pp. 11, 12; Passavant, ii, pp. 41, 42, and 53, No. 134; Lehrs, in the "Repertorium der Kunstwissenschaft," vol. ix, p. 150. On copper.

PLAYING CARDS. No. 1 of the Stag set of the very scarce cards by this master, cut out and inlaid. The same figure occurs reversed in the nine of the set at Bologna.

See Passavant, II, 76, iv; and Dr. Lehrs' "Spielkarten," p. 7, No. 41.

See also German Anonymous Woodcuts: "The Death and Assumption of the Virgin" (Schreiber, iii, 2435), for a woodcut copied from an engraving by this Master, above, p. 3.

THE MASTER G.H.

ST. MATTHEW, seated on an oblong block, looking towards the left; a pen in his right hand and holding an open book, which rests on his left knee, with his left hand. A winged child stands on his left holding the inkstand. There is no background. In the lower left-hand corner is the monogram G.H. over a burin. Woodcut.

Size, 127 by 100 mm. School of Amman. Undescribed, but see Nagler, "Monogrammisten," ii, 1066.

THE MASTER H.G.

ST. PAUL. An engraving on copper. The Saint is turned towards the left, standing on uneven ground, both hands resting on the hilt of a sword. In the top corners is Gothic tracery, supported by brackets of cherubs' heads, and in the tracery two winged boys. The monogram H.G. in the right bottom corner.

Size, 60 by 38 mm. Undescribed.

THE MASTER H.K.

ST. JOHN, seated under a tree on the island in lower right-hand corner. He has an open book on his knee, a pen in his right hand, and the ink in his left. He looks over his right shoulder at a vision of the crowned Virgin and Child appearing in a glory in the left top corner. In the left bottom corner is a monogram H.K., surmounted by a cross, and surrounded by a border of foliage, the whole enclosed in a square. Woodcut.

Size, 335 by 237 mm. Described with the monogram, Bartsch, vii, p. 484.

THE MASTER H.M.

A series of woodcuts which appears in a work entitled: "Das gantze Leben vnd Historia/desz aller Theüresten vnd werten Manns/ Hertzogen Johann Friderichen/gebornen Churfürsten zu Sachsen/ etc. (see Huth Catalogue, p. 775), without place or date. [*C.* 1561.]

This consists of 32 leaves printed on one side only, and the title-page and page of preface. On each of the 32 leaves is a cut, 136 by 102 mm., each in an identical highly ornamental frame, with four lines of verse beneath, showing some incident in the life of the Duke, except the last, which represents the Last Judgment from the same design as No. 45 of the Anonymous Passion series on copper (*see above*), and of Albrecht Dürer's little Passion. On seven of these cuts is the monogram H.M.

Besides these there are the following large folding woodcuts:

1. The Duke, nearly half-length, with arms in a wreath in the top right corner. Printed from one block. 328 by 269 mm.

2. Apparently the Duchess, bust, with arms in top corners. On one block, 326 by 270 mm.

3. A double block representing in the foreground the distribution of charity in a religious house. In the background, a town in flames, a battle, a castle, etc. Size of whole, 346 by 560 mm. In the centre at the bottom is the date 1561.

4. A large cut made up of four blocks, side by side, of a battle scene. On a label at the top left corner the name "Mvlberck"; beneath, on a label in the centre, "Die Elbe." A little to the right of the bottom centre the monogram H.M. 1100 by 298 mm. A legend along the whole length of the top, and 12 columns of verse beneath.

5. A full-length portrait in armour. 323 by 165 mm.

(See Nagler, "Monogrammisten.")

THE MASTER I.B. 1529.

BOOK-PLATE OF BILIBALD PIRKEIMER, double form. Four copies are in the library:

Cicero, Epistolae, 1502.
Homerus, Ilias, etc. (1504).
Martialis, Epigram (*c.* 1475).
Virgilius, Opera, 1501.

THE MASTER I.K.

WAPEN DES HEYLIGEN Römischen Reichs. Francfurt am Main. 1545, fol. A series of 44 woodcuts, each of a soldier bearing a banner, showing the different dresses. The initials I.K. on nearly every cut.

Size, 217 by 144 mm. See Huth Catalogue, v, 1562; and Bartsch, ix, p. 157.

THE MASTER K.I.B.

THE VIRGIN AND CHILD, seated on the ground at the feet of St. Anne, who is seated on a bank supported by planks, an open book on her right knee. On a plank at the left centre are the initials K.I.B.

Size, 243 by 182 mm. An engraving taken from a water-colour drawing attributed to Dürer, formerly in the Mitchell collection, and now at Nuremberg, dated 1514. The engraving is described by Heller and Eisenmann, who ascribe it to Hans Baldung Grün.

THE MASTER L.Cz.

THE FLIGHT INTO EGYPT. 92 by 134 mm. Engraving on copper.

See Passavant, ii, 289. The only other copies known are in the Vienna and Berlin Museums, and one that was in the Lanna collection at Prague. (See Lanna Catalogue, vol. i, No. 118, where a facsimile is given). The monogram is between the horse's feet on the lower margin.

THE MASTER M.

ST. SERVATIUS. The Saint is turned slightly towards the right, with a rayed halo, and clad in a bishop's vestments with mitre. In his right hand is a pastoral staff, and in his left a large key. At his feet is a dragon. The ground is done in lines. There is no background. In the left bottom corner the letter M. An engraving on copper.

Size, 69 by 50 mm. Nagler, iv, No. 1463; and Passavant, iii, 89, No. 6.

THE PLAYING-CARD MASTER

ST. MICHAEL. The Archangel stands upright on rocky ground, enveloped in an ample robe. His flowing hair is surmounted by a chaplet of flowers, and behind an aureole of rich design. The right hand holds a small round shield with a face on it, perhaps representing the sun; his left holds almost horizontally a sword above his

head. The angel's wings are outspread behind him. Six demons are flying in dismay.

Size, 94 by 90 mm. The only other copy known is in the Bibliothèque Nationale in Paris. Dr. Lehrs ("Jahrbuch der königlich Preussischen Kunstsammlungen," 1897, Heft I, p. 8, where a facsimile is given) draws attention to the similarity with a pen-and-ink drawing in the Malcolm collection in the British Museum, and to a triptych by Gerard David in the k.k. Hofmuseum at Vienna, and comes to the conclusion that the present engraving is a copy from the Playing-card Master, *circa* 1440 to 1450, executed reversed from the original about 1460-1480, and that the drawing in the British Museum is also a copy. The picture by David is also indebted to the original. (See Passavant, ii, 91, No. 46.)

THE MASTER S.

JOB AND HIS FRIENDS. Job, with a rayed halo, is naked but for a cloth across his loins, and covered with spots; seated on the left looking towards the right, where are all his friends except a woman at the left, his wife. Behind him stands the devil with a raised club. In the background is a town in flames. Near the left bottom corner is the letter S. In a double line border. Engraving on copper.

Size, 89 by 64 mm. Passavant, iii, 47. Undescribed.

THE MASTER W.

ST. MICHAEL. Among the clouds, looking downwards towards the left. His hair is raised high above his head, the wings are nearly horizontal, he wears no armour. In his right hand is a sword, held nearly level. In his left he holds the scales. The soul is standing up praying in them to the right; in the left is a mill stone, and a devil hanging on trying to sink it. At the bottom, near the left, is a monogram W. Woodcut.

Size, 194 by 133 mm. See Passavant, iii, 336, No. 2. There are copies in the Albertina and Frankfurt collections.

ALBRECHT ALTDORFER

THE FALL AND REDEMPTION OF MAN. A series of 40 woodcuts, about 1540.

Size, 73 by 49 mm. Bartsch, viii, 73, Nos. 1-40. Bound in a vol. Sm. 8vo. Bl. M. From the collection of Julian Marshall, with the following note: "This set is quite unique in condition and brilliance of impression. June /59. J. M."

JOBST AMMAN

PORTRAIT OF HANS SACHS. At the bottom of the print in a tablet the whole width:

Zwei monat ein und achzg Jar alt — Ein kind war ich auff dwelt geborr.
War ich Hans Sach in der gestalt — Zum Kind bin ich auch wider worr.
Von Andres Herrneysen abgmalt — Den all mein Krafft hab ich verstorr
Gott Bscher mir nun ein Heligs ennd/
Und nem mein seel in seine Hennd/
Heb mir auch ein frolich Vrstennd.
ANNO DOMINI M.D.LXXVI.
I A

Size, 313 by 229 mm. Over the whole, the name Hans Sachs. Bartsch, ix, 363, No. 19. First state, before the cross hatching in the background.

PORTRAITS OF THE ELECTORS, DUKES, AND PRINCES OF BAVARIA. A series of 79 etchings on copper. Size, 193 by 146 mm.

In a volume, sm. fol. R. Bartsch, ix, 357, No. 9; but he only mentions 53 engravings. From the Yemeniz collection.

EIN NEUW THIERBUCH, etc. Franckfurt. 1569. 4to.

THIERBUCH, Sehr Künstliche vnd Wolgerissene Figuren. Franckfurt. 1592. 4to.

ICONES NOVI TESTAMENTI. Frankfurt. 1571. Obl. 4to.

NEUWE LIUISCHE FIGUREN. Franckfurt. 1573. Obl. 4to.

INSIGNIA SACRAE CAESARIAE MAIESTATIS. Frankfurt. 1579. 4to.

ANTHOLOGIA GNOMICA. Frankfurt. 1579. Sm. 8vo.

Also a proof copy of the Arms of Sigismund Feyerabend which appear on the verso of p. 12.

CLERI TOTIUS ROMANÆ ECCLESIÆ. Frankfurt, 1585. 4to.

STAND UND ORDEN DER H. Römischen Catholischen Kirchen. Frankfurt. 1585. 4to.

GYNAECEUM sive Theatrum Mulierum. Frankfurt. 1586. 4to.

KLEIDUNGEN unnd TRACHTEN der Weiber. Frankfurt. 1586. 4to.

KUNSTLICHE UND WOLGERISSENE FIGUREN. Frankfurt. 1587. 4to.

KUNSTBUCHLIN. Frankfurt. 1599. 4to.

Also a series of proofs of 53 of these woodcuts.

GESCHLECHTER BUCH: Darinn Der loblichen Kaiserliche Reichs Statt Augspurg, etc. Franckfort. 1580. Fol.

Small cut on title, symbolical cut on p. 3, signed IA, and 51 numbered cuts of men in armour representing the different families with their shields. Followed by a second title in a wood-cut border and 58 cuts. These are printed both sides of the page.

See Bartsch, ix, 373; but Brunet points out that only the engraving on p. 3 is by Amman; the others appeared 1550 in a work entitled "Bericht und Antzaigen der löblichen Statt Augsburg," by Paul Hector Mair.

FRANCISCUS ASPRUCK

CHRIST AND THE TWELVE APOSTLES. A series of thirteen engravings in mezzotint, numbered, and each with the initials A.C. in the left top corner, and F.A. in the right top corner. Below the first print, that of Christ, is the following legend:

"Adm. Reuer. in CHRO. Patri ac D.D. ANTONIO celeberr. Monaster ad S.S. Crucem Aug. Vind. Præp°. digniss°. Io° Inful° dn̄o suo clem'. Has CHRI Opt. max & S.S. Apostol. effig. nouo hoc, in ære, typi genere effor. M°s obseru. ergo DD^{t}. Franciscus Aspruck. B. 1601."

Sizes about 125 by 70 mm. These engravings are referred to by Duplessis in his "Histoire de la gravure en France," as throwing a new light on the history of mezzotint engraving. Nagler points out (*Die Monogrammisten*) that Ludwig von Siegen, with Prince Rupert, the reputed inventor of mezzotint, was not yet born when these engravings were done; and therefore that Aspruck must be held to be the true inventor of that method of engraving.

JOHANN WALTER VAN ASSEN

THE PASSION OF CHRIST. Six out of the series of twelve. Bartsch, vii, 444. Circular pieces, 231 mm. in diameter.

(1) The Last Supper. Monogram in the centre at the bottom.
(2) Christ on the Mount of Olives. Monogram right centre.
(5) Christ buffeted. Monogram bottom centre.
(8) Christ mocked. Monogram bottom right.
(11) Christ entombed. Monogram bottom right.
(12) The Resurrection. Monogram left of bottom centre.

BARTHEL BEHAM

PORTRAIT of the Emperor Charles V. Aet. Svae. xxxi. Ann. M.D.XXXI. 200 by 135 mm. (B. viii, p. 109, No. 60.)

PORTRAIT of the Emperor Ferdinand. Aet. Svae. xxix. Ann. M.D.XXXI. Before the address, 206 by 133 mm. (B. viii, p. 109, No. 61.)

HANS SEBALD BEHAM

THE HOLY FAMILY. 169 by 108 mm. (B. viii, p. 234, No. 123.)

CHRIST AND THE TWELVE APOSTLES. Reversed copies from the engravings, Bartsch, viii, 134-136, without monogram, and with a sentence from the Creed in Italian beneath each. Described by Pauli from this set, p. 57, Nos. 45d-56d. Vol. i. No other copies known.

BIBLICAE HISTORIAE. Franckfurt. 1537.

BIBLICAE HISTORIAE. Francfurt. No date. (B. viii, p. 231.)

TYPI IN APOCALYPSI JOANNIS. Franckfurt. 1539.

MASZ ODER PROPORCIO DER ROSS. Nuremberg. 1528.
(For these see the Huth Catalogue, pp. 125, 126.)

HANS BROSAMER

SAINT JEROME in the Desert. Kneeling turned to the right, a stone in his left hand, and in his right a handkerchief filled apparently with jagged stones. Behind crouches the lion. On the right is a tree with a crucifix stuck in it; on the left a tree bearing a tablet with the initials H B.

Size, 192 by 139 mm. Bartsch, viii, 468, No. 7.

HANS BURGKMAIR

DREI GVT CRISTEN. Caesar. carolus. Herczog. gotfrid. Kinig artvs. With H. B. on a band in bottom right-hand corner.

DREI GVT KRISTIN. S. Elena. S. Brigita. S. Elsbeta. With H. B. on a band in bottom left-hand corner.

DIE DREI GVTEN IVDEN. Josve. Rex. davit. Ivdas. machabevs. With H. B. on band in bottom right-hand corner.

DREI GVT IVDIN. Hester. Ivdith. Iael. With H. B. on band in left-hand bottom corner.

DIE DREI GVTEN HAIDEN. Hector. v. droi. Gros. Alexander. Ivlivs Cesar. H. B. on band in bottom right-hand corner.

DREI GVT HAIDIN. Lvcrecia. Vetvria. Virginia. Band at bottom in the centre, blank.

Bartsch, vii, 219, Nos. 64-69. The last is an earlier impression than any known to B., as the band is blank. Otherwise they are the first as described by him. They are all the same size: 195 by 134 mm.

THE BATTLE OF ST. ULRICH, fought in the year 958. Size, 168 by 128 mm. Over it is the inscription: "S. Ulrichs Schlacht." On the border of a shield in the bottom left-hand corner is the date 1520. Beneath is the following in 17 lines:

"Als man zehlt 955. Jahr/ da seynd die Ungern mit 4. Fürsten oder Hauptleuten/ grausamer dann kein Türck/ mit vnzalbarer menge in Teutschland gezogen/ vnd da verhergt vnd verwüstet das gantze Bayrland/ vnd Schwaben/ bisz an die Thonaw vnnd Yler/ da keiner Würdigkeit oder Geschlecht/ Alter vnd Jugendt verschont/ sonder alles mit grimm vnnd zorn erwürgt vnd verfolgt haben bisz in Todt. Die Statt Augspurg belägert/ daselben S. Afra Gottshausz vnnd Jacober Vorstatt/ ausserhalb der Statt gelegen/ verbrännt. Da ist S. Ulrich/ zu rettung der Statt mit seinem Kriegsvolck vnnd andächtigem Gebet sitzend auff einem Rosz ohn Harnisch/ in Alb vnnd Stol/ den Ungern entgegen zogen/ da auch zu ihm kom̄en Keyser Otto der erst/ mit Heerskrafft/ mit vielen Fürsten vnnd Herren/ Daselb in gar grossem Fechten vnd Streit/ hat S. Ulrich vmb Gott erworben den Sig wider die Feind/ Und zu einem Wahrzeichen ist ihm sichtbarlich darbracht von eim Engel Gottes vom Himmel ein Creutz/ welches in seinem Gottshausz noch verhanden. Nach solchem seynd die Ungern sampt einem der Hauptleut zu Todt geschlagen/ vil in der flucht im Lech vnnd Thonaw ertruncken/ auch seynd da gefangen worden die andere drey Fürsten vnnd Oberste Hauptleut mit vil andern Ungern gen Regenspurg geführt/ vnd an den Galgē gehengckt worden. In disem Streit ist Hertzog Conradt von Worms erschossen worden mit eim pfeyl/ der desz Keysers Otto Tochterman war/ Nachmals S. Ulrichs Bruder Diebaldus/ ein Graue zu Kyburg/ vnd Reginbaldus/ ein Herzog zu Schwaben/ S. Ulrichs Schwester Sohn erschlagen worden/

mit vil anderm Christlichem Volck. Die Schlacht ist geschehen den 10. Augusti/ an S. Lorentzen tag/ im obgeschribnen Jahr/ etc."

See Passavant, iii, 278, No. 109, and Bartsch, vii, 286, No. 74; who attributes it to Cranach. Neither notices the lines of description printed underneath.

TEWRDANNKH. Forty-four proof impressions of engravings made for Melchior Pfintzing's Romance, all, unlike the engravings as published, enclosed in a frame of three parallel lines. They include one unpublished engraving of two men jousting past each other. Measurement to outside of frame, 167 by 150 mm.

The engravings correspond with the following numbers: 2-4, 6, 8, 10, 11, 17, 20, 22, 25, 26, 29, 31 (which is the same as 56), 32, 33, 61, 64, 72, 73, 76, 78, 81, 82, 86-93, 97, 98, 100-104, 106-108, 113, 118, and one unpublished.

There are also two copies of the first edition of the work in the library, one of which is printed on vellum and the other on paper.

PONTHUS. Von Adelischen Mannlichen Tugenten, Erbarkeyt vnnd Zucht Ritter Ponthvs. Augsburg. 1548. Fol.

The illustrations to this work are many of them enlarged copies of the illustrations in "Tewrdannkh."

DER WEISS KUNIG. Thirty-four proof impressions of this series, from the Enschede collection, with his autograph description dated 1776. They measure 222 by 200 mm.

The engravings correspond with the following numbers in the edition printed at Vienna in 1775 (a copy of which is also in the library), namely: 7, 8, 30, 43-45, 48, 49, 59, 73, 80, 85, 89, 103, 111, 117, 121, 122, 128, 145 (entirely re-engraved in the edition of 1775), 154, 155, 160, 161, 169, 182, 186, 187, 192, 194, 200, 202, 220, 221.

CASPAR

CHRIST ON THE CROSS. The cross shows the grain of the wood. At each extremity is an emblem of an Evangelist within a circle. Three angels catch the blood from His wounds in chalices. On either side of the cross are the Virgin Mary and St. John. Above are the sun and moon as human faces. Beneath are 11 lines of script:

An dē ăfăg wz dz wot vñ dz wot wz bey got. dñ got wz dz wot dz waz ȳ dē ăfăg bey got. || le dīg seȳ duch ȳ gemacht vñ ā ȳ ist nichtz gemacht dz gemacht ist ȳ ym̄ dz uns dz || ē vñ dz lebe wz eȳ licht dē mēschē vñ dz licht leuchtet," etc.

On the left of the cross is the name of the artist, "Caspar." The whole has a rich border of which only the left side remains.

A woodcut, 309 by 202 mm. (With the missing border, 217 mm.) Coloured chocolate-brown, ultramarine, emerald-green, red.

Schreiber, i, 943. No other copy is recorded; and only one other print by this artist is known, a St. Anne, also unique, preserved at Stockholm. See Schreiber, ii, 1191.

This print is a woodcut, and not, as I informed Mr. Schreiber, probably on metal.

LUCAS CRANACH.

(The numbers refer to "Lucas Cranach des Aeltern Leben und Werke," by Christian Schuchardt, and to Bartsch.)

THE REPOSE IN EGYPT. The Holy Family and a number of winged children, one of which in the left top corner is blowing a trumpet from which hangs a banner bearing the arms of Saxony.

The lower part of this copy is unfortunately cut off; it therefore measures 240 by 188 mm. (S. 7.)

THE HOLY FAMILY. In a room. A number of figures, among which is a man in the left bottom corner teaching two children to read. On a bracket on the back wall are the arms of Saxony. On the floor in front a tablet with L. C. and the dragon. 230 by 324 mm. (S. 14.)

THE PASSION. Sixteen of this series:

(S. 16.) Christ on the Mount of Olives. Arms of Saxony in left top corner. 250 by 172 mm.

A copy of the above, without the arms of Saxony, and at the bottom right centre a tablet with the letters IFM. 253 by 176 mm.

(S. 17.) Christ healing the soldier's ear. In the bottom right corner a tablet with the dragon, LC, and date 1509. This copy is cut, and measures 240 by 159 mm.

A copy of the above, without the tablet. 254 by 175 mm.

(S. 18.) Caiaphas rending his garments. The arms of Saxony on the back wall. 248 by 170 mm.

(S. 19.) Christ before Pilate. Arms of Saxony in the glazing of the window. 246 by 166 mm.

(S. 20.) Christ before Herod. Arms of Saxony in the two top corners. 251 by 170 mm.

(S. 21.) Christ scourged. Arms of Saxony on the back wall on each side of the column. The dragon bottom right centre. 250 by 170 mm.

(S. 22.) Christ crowned with thorns. Arms of Saxony in right top corner. 250 by 170 mm.

(S. 23.) Ecce Homo. Arms of Saxony on a balcony at the top. Margin of this copy shaved, measuring 246 by 268 mm.

(S. 24.) Pilate washing his hands. Arms of Saxony over Pilate. 248 by 169 mm.

(S. 25.) Christ bearing the Cross. Arms of Saxony centre back wall. Margin shaved, measuring 246 by 168 mm.

(S. 26.) Christ crucified. The dragon in the bottom right corner. 250 by 171 mm.

(S. 27.) The Lamentation. 274 by 174 mm.

(S. 28.) The Entombment. 246 by 172 mm.

(S. 29.) The Resurrection. Arms of Saxony top left corner. The dragon on a rock on the right. 249 by 171 mm.

A variation of the above, without the arms or dragon. 249 by 171 mm.

(S. 30.) The Holy Rood, the Virgin on the left and St. John on the right. INRI reversed over Christ's head. The dragon right of bottom centre. 266 by 170 mm.

(S. 32.) Christ and the Woman of Samaria at the well. Arms of Saxony on the roof of the well, and LVC on the well wall. 229 and 165 mm.

DAS SYMBOLUM oder gemeine Bekentnis der zwelff Aposteln/ darinn der grund gelegt ist des Christlichen glaubens/ auffs kurtzte ausgelegt vnd erkleret. Fur die Leyen vnd einfeltigen/ mit schönen lieblichen Figuren. Wittemberg, M.D.XXXIX. Sm. fol.

This is not the same text, but the illustrations are the same as occur in "Das Symbolum der Heiligen Aposteln . . 1548," by Martin Luther, which is printed at the end of the "Hortulus Animae" described below. The illustrations in Luther's "Symbolum" printed at Nuremberg about 1555, sm. 8vo, are by Virgil Solis and entirely different.

A series of martyrdoms, 163 by 127 mm., as follows:

St. Peter. (S. 34.)
St. Andrew. (S. 35.)
St. James the Major. (S. 36.)
St. John the Evangelist. (S. 37.)
St. Philip. (S. 38.)
St. Bartholomew. (S. 39.)
St. Thomas. (S. 40.)
St. Matthew. (S. 41.)
St. James the Minor. (S. 42.)
St. Simon. (S. 43.)
St. Judas Thaddeus. (S. 44.)
St. Matthias. (S. 45.)

All these have the two shields of the arms of Saxony and all have text at the back.

THE SAME series, with text beneath and another engraving on the reverse, as follows:

St. Peter. (S. 34.)
St. Andrew. (S. 35.)
St. James the Major. (S. 36.)
St. John the Evangelist. (S. 37.)
St. Philip. (S. 38.)
St. Bartholomew. (S. 39.)
St. Matthias. (S. 45.)

On reverse. The Creation. (*See below.*)
„ St. Judas Thaddeus. (S. 44.)
„ St. Simon. (S. 43.)
„ St. Matthew. (S. 41.)
„ St. James the Minor. (S. 42.)
„ St. Thomas. (S. 40.)
„ St. Paul. (*See below.*)

THE SAME series, proofs, with no text and reverse blank, as follows:

St. Peter. (S. 34.)
St. Andrew. (S. 35.)
St. John the Evangelist. (S. 37.)
St. Philip. (S. 38.)
St. Bartholomew. (S. 39.)
St. Simon. (S. 43.)

ST. PAUL. The saint is half-length, with two swords in his right hand, and his left resting on an open book. Above in letter-press, "S. Paulus." Below, the description. At the bottom centre one of the shields of Saxon arms. 135 by 112 mm.

Printed at the back of the Martyrdom of St. Matthew, from the set of the "Symbolum" above. It also occurs in the "Zaigung des hailigthums zu Wittenberg," sig. H4 verso. See below, and in the "Hortulus Animae," sig. Z4 (B. 92).

CHRIST, THE TWELVE APOSTLES, AND ST. PAUL, A series of fourteen engravings, with the name of each in the top margin, and description in letter-press in the right margin of each. With the exception of the Christ and St. Paul, each has also a portion of the Creed in letter-press in the lower margin. The Christ measures 335 by 190 mm., without the margin, and has the dragon in the left bottom corner, and the arms of Saxony right and left of the middle. The rest, which have no marks, measure 315 by 190 mm.

(S. 46-59; Bartsch, vii, 281, 23-36. Neither of these mentions the letter-press at the side and bottom of the prints.)

THE CREATION. 216 by 145 mm. Beneath, a quotation from Genesis.

Printed at the back of the Martyrdom of St. Peter of the series from the "Symbolum" above.

THE LAST JUDGMENT. 111 by 76 mm. On each side of the Saviour are winged boys blowing trumpets from which depend banners bearing the Saxon arms.

This occurs sig. Nj verso of the "Hortulus Animae."

ST. BERNARD, half length, worshipping the Man of Sorrows. 132 by 118 mm. The dragon is on the seat at the left; the arms of Saxony in the top right corner. (S. 71. B. 57.)

ST. CHRISTOPHER. 280 by 196 mm. A tablet hangs from a tree in the left top corner, with the dragon and L.C., and two shields hang above with the Saxon arms. (S. 72. B. 58.)

MARTYRDOM OF ST. ERASMUS. 224 by 158 mm. In the bottom right corner is the date 1506, a little above, the letters LC, and in the right top corner the shields of Saxon arms hanging on a tree. (S. 73. B. 59.)

This copy has been coloured and washed.

ST. GEORGE AND THE DRAGON. 162 by 127 mm. Beneath Latin verses, "Ad Imaginem Divi Georgii. Iohannes Stigelivs." In the left top corner the Saxon arms. (S. 74. B. 64.)

ST. GEORGE AND THE DRAGON. 234 by 165 mm. St. George galloping towards the right. The dragon dead at the left. Arms of Saxony left top corner. The horse is covered with a cloth diapered with the letter A. (S. 75. B. 65.)

ST. JEROME'S PENITENCE. 335 by 229 mm. In the left bottom corner a tablet with the dragon between the letters LC, and date 1509. In the top left corner, the arms of Saxony. (S. 77. B. 63.)

ST. MICHAEL AND THE BALANCE. 245 by 144 mm. In the left bottom corner the monogram LC, and figures 1506. In the top corners the arms of Saxony. (S. 82. B. 75.)

ST. ANNE receiving the Infant Jesus from the arms of the Virgin. The Creator above. 245 by 169 mm. The monogram LC bottom centre. The dragon right bottom corner. (S. 83. B. 68.)

In this copy a considerable portion of the left bottom corner is wanting.

ST. BARBARA bearing a chalice. 216 by 130 mm. The dragon on the prison wall near the left centre. (S. 84. B. 69.)

ST. CATHERINE with an open book. 216 by 129 mm. The dragon between the left centre and bottom. Date 1519 on the felloe of a broken wheel. (S. 85. B. 71.)

MARTYRDOM OF ST. BARBARA. 247 by 168 mm. On a tablet in the left bottom corner the letters LC and the dragon. The arms of Saxony on the right at the top. (S. 87. B. 70.)

THE ASSUMPTION OF THE MAGDALEN. 242 by 145 mm. On a stone in right bottom corner the monogram LC, and date 1506. The Saxon arms in top corners. (S. 88. B. 72.)

THE INFANT CHRIST ON HIS TOMB. 241 by 173 mm. The dragon on the right of the tomb. (S. 90. B. 73.)

VENUS AND CUPID. 280 by 190 mm. On a tablet hanging from a tree in the right top corner the letters LC, the dragon, and date 1506. Also two shields of the Saxon arms. (S. 117. B. 113.)

ABIGAIL AND DAVID. 242 by 174 mm. On a tablet in the bottom right corner the dragon, LC, and date 1509. Arms of Saxony in the branches of a tree at the top. (S. 121. B. 122.)

This copy has the letterpress at the top and bottom cut off.

A BOY ON A PONY. 184 by 124 mm. LC on a stone in the bottom right corner. The Saxon arms on a tree at the top. (S. 123. B. 116.)

A BOAR HUNT. 179 by 125 mm. LC at the bottom right of centre. The Saxon arms right top corner. (S. 124. B. 118.)

A GENTLEMAN on horseback with a lady riding pillion. 180 by 126 mm. LC 1506 in bottom right corner, arms of Saxony at top. (S. 127. B. 117.)

A KNIGHT ON HORSEBACK, turned towards the left; the horsecloth ornamented with G's in a heart-shaped border. 246 by 165 mm. The dragon in the centre at the bottom. (B. 123.)

MARTIN LUTHER, small full-length portrait. 143 by 99 mm. The date 1548 and dragon in the bottom left corner. Beneath is the line: "Pestis eram uiuus, moriens ero mors tua Papa." (S. 159. B. 147.)

PHILIP MELANCHTHON, small full-length portrait. 143 by 99 mm. The date 1548 and dragon in the bottom right corner. Beneath is the line: "Si Deus pro nobis, quis contra nos?" Shield in the top right corner bearing a cross with serpent.

Not mentioned by Schuchardt or Bartsch.

PHILIP MELANCHTHON, full-length portrait. 250 by 150 mm. The date 1561 and dragon at the bottom on the left. Shield with cross and serpent top right corner. (B. 153.)

PHILIP MELANCHTHON, a bust. 267 by 210 mm. Turned towards the right, bare-headed, and wearing a fur-lined robe. The dragon on the left at the centre.

Not mentioned by Schuchardt or Bartsch.

PHILIP MELANCHTHON, a bust. 145 by 114 mm. Turned towards the left and holding a closed book in both hands. On the verso within a scroll border are the following lines:

Philippus Melant.
Nach Christi gburt ein tausnt verwar/
Vier hundert/ siebn vñ neuntzig jar.
Ist gborn Philipp. der thewre Man/
Zu Bretta/ der vor jederman/
Die falsche lehr des AntiChrists/
Des Babstes rott vol argelists/
Gesterckt im heilign Geist mit macht/
Hat grieffen an/ jr drawn veracht.
Den Weg der Warheit rein erklert/
Das Euangelium recht glert.
Das man allein zu Gott dem HERRN/
Durch rechten glaubn sich sol bekern.
Un vnser werck vnd wirdigkeit/
Christo geben die Ehr allzeit.
Doch das den glauben folgen sol
Ein newr gehorsam/ der gar wol
Dem ewign Gott gefallen thut
In denen die aus gleubign gmüt/
Dem HERRN durch den Mitler allein
Christum Jhesum versünet sein.
Im sechtzigstn Jar der ewig Gott/

The remainder is cut off. Not mentioned by Schuchardt or Bartsch.

PHILIP MELANCHTHON, a bust in an oval Holbeinesque frame. 118 by 92 mm. This looks like a small copy of the bust described above as 267 by 210 mm. In the shading within the oval in the left centre is the date 1506 and dragon, but they are very obscure.

Not mentioned by Schuchardt or Bartsch.

CHRISTIAN II OF DENMARK. Half-length in an ornamented archway. 166 by 118 mm. The dragon and the date 1523 at the bottom in the centre. (S. 177.)

JOHN FORSTER, half-length portrait, holding a book in both hands. Printed on the verso of the title-page of his "Dictionarium Hebraicum," Basle, 1564. 186 by 147 mm.

Engraved by Bernard Jobin de Strasbourg after Cranach, whose dragon and the date 1556 is introduced near the top right corner. The monogram IB is in the left bottom corner of the border.

WITTENBURG. Dye zaigung des hochlobwirdigen hailigthums der Stifft kirchen aller hailigen zu wittenburg. (*Coloph.*) Gedruckt in

der Churfurstlichen Stat Wittenbergk Anno Tausent funffhundert vnd neun.

This work has on the title-page a copper engraving of Frederick III and his brother (*see below*, p. 32), on the verso of the title a woodcut of the Church and 117 cuts of reliquaries, pictures and treasures of the Church.

HORTVLVS ANIMAE. Lustgarten der Seelen: Mit schönen lieblichen Figuren. 1547. (*Coloph.*) Gedruckt zu Wittemberg durch Georgen Rhaw. 4to.

This is a hotch-potch by the printer George Rhaw, of religious articles taken chiefly from the writings of Luther, apparently made for the purpose of using up Cranach's cuts. These are as follows:

1. The Resurrection, from the above work on Wittemberg relics, sig. e iij verso. (B. 79.)
2. A Crucifix, from the same, sig. k i. (B. 80.)
3. The Holy Trinity. (B. 81.)
4. St. Peter, from the same, sig. I j.
5. St. Andrew, from the same, sig. h iv.
6. St. James the Major, from the same, h ij, verso.
7. St. John the Evangelist, from the same, sig. h iij.
8. St. Philip, from the same, sig. h ij, verso.
9. St. Bartholomew, from the same, sig. h iij.
10. St. Thomas, from the same, sig. h ij.
11. St. Matthew, from the same, sig. h j.
12. St. James the Minor, from the same, sig. h ij.
13. St. Simon, from the same, sig. h j, verso.
14. St. Judas Thaddeus, from the same, sig. h j, verso.
15. The Last Judgment. The same as above. See p. 27.
16. St. Matthias, from the W. r., sig. h j.
17. Christ on the Mount of Olives. From the same, sig. k ij. This is a reduced copy, not quite the same of S. 16 in the series of the Passion.
18. Portrait of Martin Luther, 1546. (B. 150.)
19. A Reliquary, from the W. r., sig. k j, verso.
20. The Virgin and Child, from the same, sig. i iij, verso. (B. 86.)
21. The Annunciation. (B. 89.)
22. The Infant Jesus, from the W. r., sig. i iv. (B. 90.)
23. The Virgin crowned and Child. (B. 87?.)
24. The Infant Jesus, similar, but smaller than No. 22.
25. The Nativity.
26. The Virgin seated, with the Child. (B. 88.)
27. Christ with a banner, from the W. r., sig. l iv.
28. St. Paul, half-length. From the same, sig. h iv, verso. (B. 92.)
29. John the Baptist, from the same, sig. i ij, verso.
30. A Reliquary with the Crucifixion, from the same, sig. i ij.
31. St. Bernard and the Man of Sorrows. (S. 71. B. 57.) See above, p. 27.
32. A Reliquary, Christ crucified between two thieves, from the W. r., sig. d iij, verso. (B. 82.)
33. A Reliquary, The Virgin weeping over Christ's body, from the same, sig. k iij, verso. (B. 84.)
34. A Medallion of the Descent into Hell, from the same, sig. e ij, verso. (B. 95.)
35. The Resurrection in a medallion. From the same, sig. e iij, verso. (B. 96.)
36. A Reliquary, Adam and Eve. From the same, sig. k iv. (B. 94.)
37. St. Peter, half-length. From the same, sig. i i. (B. 93.)
38. Martin Luther, small full-length. (S. 159. B. 147.) See above, p. 29.
39-51. Das Symbulum der zwelff Aposteln, of Luther, 1548, the series as given above, with the addition in No. 2, of "The Creation of Eve." (S. 34-45; B. 37-48.)

ANTITHESIS Figvrata Vitae Christi et Anthichristi. (c. 1521.) A series of 26 woodcuts by Lucas Cranach, showing by way of contrast the acts of Christ, and the acts of different Popes.

PASSIONAL CHRISTI vnnd Antichristi. Another edition of the same without place or date; but in the woodcut border to the title are the Monogram $\overset{F}{B}$ and the date 1521. These are copies of Cranach's engravings by F. B., whose identity has not been established.

ANOTHER EDITION, identical with the last, but the border of the title is taken from the first.

ANOTHER EDITION, which contains four cuts not in the preceding editions, but all very much coarser and sometimes reversed copies.

MARTIN LUTHER. Engraving of a bust in profile turned to the left. 208 by 149 mm. At the bottom of the plate is the following:

Lvcae · opvs · effigies · haec · est · moritvra · Lvtheri ·
Aethernam · mentis · exprimit · ipse · svae ·
M.D.X.X.I.

followed by the dragon. (Schuchardt 8. Bartsch, vii, 278, No. 6.)

FREDERICK III, AND HIS BROTHER JOHN I; according to Passavant; but Albert the Bold and his son Henry the Pious, according to Bartsch (vii, 276, No. 2). A proof before all the shading was put in. 132 by 117 mm.

This plate was made for the title-page of a work (of which a copy is in the library, see Catalogue, p. 1618, and above, p. 30), "Dye zaigung des hochlobwirdigen hailigthums der Stifft kirchen aller hailigen zu wittenburg," dated Wittenburg 1509, but the date on the tablet with Cranach's dragon in the engraving is 1510. In the book the engraving is in a finished state. The woodcuts in this work are described above.

DOMINICK CUSTOS, OR BATTENS.

FUGGERORUM ET FUGGERARUM quae in familia natæ quæve in familiam transierunt quot extant aere expressae imagines. Dominicus Custodis Ant: totius Operis delineator, et sculptor. Augsburg, 1593.

The first edition without letterpress or numbers to the plates. 71 plates, and the engraved title, about 342 by 228 mm. Described pp. 560-561 of the Huth Catalogue. There is also a copy of the 1618 edition in the library, on large paper. This edition contains 127 portraits. It is not infrequently quoted in error as the original because it retains the date 1593 on the engraved title, but the date 1618 is printed at the back. Though the second edition contains so many more portraits than the first, it does not contain some that are in the latter.

ATRIUM HEROICVM. Augsburg, 1600-2. Fol.

Part I. Engraved title, and plate of arms, and 68 portraits, printed on one side of the page, nearly all in ovals.

Part II. 30 portraits.

Part III. 40 portraits.

Part IV. 33 portraits.

Described p. 375 of the Huth Catalogue.

CLARISSIMORVM ALIQVOT LITTERIS, INGENIO, Fama Virorvm Effigies. Augsburg, 1605. Fol.

One portrait printed at the back of the title, and 18 on one side only.

SCHRENCK, Jacobus. Imperatorum Imagines. Inspruck. 1601. Fol.

One portrait on the preliminaries, and 125 full-length portraits of celebrities in armour. Described p. 1308 of the Huth Catalogue.

ALBRECHT DÜRER

The collection of woodcuts was made by Abraham Ortelius the geographer, and was sold at his death, in 1598, to Michael Colyns, an eminent Dutch architect. It then passed into the hands of Marriette, a dealer, who sold it to Count Fries of Vienna. Rechberger, the Count's curator, then had the two volumes prepared, and made the present arrangement of the prints. At Count Fries' death, in 1824, the collection was sold to Baron Verstolk of the Hague, at whose sale in 1851 it was bought by the firm of Colnaghi, whence it passed into the Huth collection. Additional prints have been added from a collection formed by William Herryns, a painter of Antwerp, and from other sources.

Most of the engravings on metal were bought at the Marshall sale in 1864, and others have been added from time to time.

The woodcuts are headed by a portrait of Ortelius and some laudatory verses.

The references, except where otherwise stated, are to Bartsch, "Le Peintre Graveur," vol. vii.

Engravings on Wood

CAIN AND ABEL. B. 1.

SAMSON KILLING THE LION. B. 2.

THE OFFERINGS OF THE MAGI. B. 3.

THE GREAT PASSION. B. 4-15. Brilliant proofs before the letterpress at the back.

THE GREAT PASSION. B. 4-15. Second state with text at the back.

—— Copy of the title. Heller, p. 540, No. 1112

THE LITTLE PASSION. B. 16-52. Fine impressions before the letterpress, with the exception of the title.

—— Copy of the title to the Little Passion.

—— Enlarged and reversed copy of the same, by Nicolas Boldrini.

THE LAST SUPPER. B. 53. Fine proof.

—— Copy of the same. B. 53 A.

THE AGONY IN THE GARDEN. B. 54.

THE CRUCIFIXION. B. 55. With the poem, at the end of which is the monogram of Dürer.

THE CRUCIFIXION. B. 56.

Passavant it is points out that this print was engraved for the Eichstadt Missal, printed at Nuremberg in 1517. There is also in the collection an impression taken from that Missal printed on vellum. It was afterwards used for the title of vol. iii of the Nuremberg edition of Luther's Bible, 1524. (See Passavant, vol. iii, p. 160.)

THE CRUCIFIXION. B. 58. First state.

—— The same, second state, with a prayer in German on both sides of the cross.

—— The same, without the prayer, but the impression much inferior, and evidently later.

—— The same. Copy A with the Pelican.

CALVARY. B. 59.

THE APOCALYPSE. The series of 15. B. 60-75. All proofs without any text on the verso, excepting Nos. 62 and 65, which have the German text.

The title, No. 60, is wanting in this set.

—— The same. With the Latin text on the verso.

The last of the series, No. 75, is wanting in this set.

—— The same. Copy with the monogram shown in Bartsch, x, Plate 21, No. 226, at the bottom of each cut.

The text on the verso is in Latin, not German as in the copy seen by Bartsch, vii, 130. On the verso of folium xv is the colophon: "Impressa Argentine/ per Jheronimum Greff/ dictū Franckfurdez pictorem. Anno christiano M.ccccc.ij."

—— The same.

Copy with the monogram at the bottom of each plate, shown in B. ix, Plate 21, No. 226, but the text is in Latin, not German as stated, B. p. 130.

THE LIFE OF THE VIRGIN. B. 76-95. The impressions are all in the first state.

SS. JOACHIM AND ANNE. B. 79 A.

THE HOLY FAMILY. B. 96. Original.

—— The same. B. 97.

THE VIRGIN seated on a bank. B. 98.

THE VIRGIN suckling the Infant Jesus. B. 99.

THE VIRGIN sitting in a vaulted room. B. 100.

THE VIRGIN surrounded by Angels. B. 101.

THE VIRGIN AND CHILD with a Book. B. 102.

—— The same. Copy.

ST. CHRISTOPHER. B. 103.

—— The same. B. 104.

—— The same. B. 105.

ST. COLOMAN. B. 106. Second impression.

ST. ELIAS. B. 107.

SS. STEPHEN, GREGORY, AND LAURENCE. B. 108.

ST. STEPHEN between two Bishops. B. 109.

ST. FRANCIS receiving the Stigmata. B. 110.

—— The same, in brown chiaroscuro.

ST. GEORGE KILLING THE DRAGON. B. 111.

ST. JOHN AND ST. JEROME. B. 112.

ST. JEROME in a Cave. B. 113.

ST. JEROME in his Cell. B. 114.

ST. JEROME in the Desert. B. 115.

THE SIX PATRON SAINTS OF AUSTRIA. Passavant, p. 164, 116.

THE EIGHT PATRON SAINTS OF AUSTRIA. B. 116.

Bartsch does not notice that there is a block of this print which contains only six saints (as described above), and that two others were afterwards added, the block being cut and lengthened for the addition of SS. Otto and Poppo on the right.

THE SUFFERINGS OF THE TEN THOUSAND MARTYRS OF NICOMEDIA. B. 117.

THREE BISHOPS, full-length figures. B. 118.

A SAINT CHASTISING HIMSELF. B. 119.

THE MARTYRDOM OF ST. CATHERINE. B. 120.

ST. MARY MAGDALEN carried up to Heaven by Angels. B. 121.

THE HOLY TRINITY. B. 122.

THE MASS OF ST. GREGORY. B. 123.

THE LAST JUDGMENT. B. 124.

—— The same. A later state without the monogram.

THE BEHEADING OF ST. JOHN THE BAPTIST. B. 125.

HERODIAS receiving the Head of St. John Baptist. B. 126.

"ERCULES." B. 127.

SIX MEN BATHING. B. 128.

THE COLUMN. Two cuts. B. 129.

THE MAN ON HORSEBACK. B. 131.

DEATH showing an Hour-Glass to a Soldier. B. 132.

Quite complete, with the poem, at the end of which is Dürer's monogram, not mentioned by Bartsch.

THE SCHOOLMASTER, with the poem beneath, and Dürer's monogram at the end. B. 133.

THE JUDGMENT OF PARIS. B. 134.

A MAN KISSING A WOMAN. B. 135.

THE RHINOCEROS. B. 136.

Five impressions:

(1.) With five and a half lines of inscription in German.

(2.) With five lines of inscription in German.

(3.) The margin gone; possibly the one with an inscription in Flemish.

(4.) With five lines and a half inscription in German, printed in green chiaroscuro.

(5.) With no inscription, printed in green chiaroscuro.

There is also in the collection a small circular print of the Rhinoceros engraved on copper, measuring 35 mm. in diameter. It does not appear to be described by either Bartsch or Passavant.

THE SIEGE OF A TOWN. Two pieces. B. 137.

THE TRIUMPHAL ARCH OF THE EMPEROR MAXIMILIAN. B. 138.

This splendid work is entirely complete, the whole of the engravings being of the first edition, numbering 92 separate woodcuts. Only three other complete sets are known: at Stockholm, Copenhagen, and at Stuttgart. This is probably the copy mentioned by Bartsch, p. 150, as in the collection of the Count de Fries, from the Praun collection.

THE TRIUMPHAL CHARIOT OF THE EMPEROR MAXIMILIAN. B. 139. On the eighth sheet (H) is the colophon:

"Diser wagen ist zu Nurmberg erfundē gerissen vnnd gedruckt durch Albrechten Thürer, im jar M.D.XXII."

—— The same. 2nd edition. "Excogitatus et depictus est Currus iste Nurembergæ. Impressus vero per Albertum Dürer. Anno M.D.XXIII."

SIX DEDALIAN DESIGNS for Embroidery. B. 140-5.

(140) Proof before the monogram.
State with the monogram.
(141) Proof before the monogram.
State with the monogram.
(142) Proof before the monogram.
State with the monogram.
Variation with the ring round the monogram incomplete.
(143) Proof before the monogram.
State with the monogram.
(144) Only state.
(145) Only state.

FOUR CUTS FOR PFINTZING'S "ART OF PERSPECTIVE." B. 146-9. Proofs before the letterpress.

—— The copy of B. 147.

HEMISPHERIUM AUSTRALE. B. 150. The monogram is added with a stamp.

IMAGINES CŒLI SEPTENTRIONALIS. B. 151.

—— The same. Another impression coloured. From the Praun collection.

—— The same. An impression on blue paper, of a much later date.

IMAGINES CŒLI MERIDIONALIS. B. 152. From the Praun collection.

—— The same. An impression on blue paper of much later date, with nothing outside the circle.

PORTRAIT OF THE EMPEROR MAXIMILIAN. B. 153.

—— Another portrait of Maximilian. B. 154.

PORTRAIT OF ULRIC VARNBULER. B. 155.

—— The same, in brown chiaroscuro.

—— The same, in green chiaroscuro.

DURER'S PORTRAIT OF HIMSELF. B. 156. First state; but the legend, which is printed separately, is stuck on below.

—— The same. Second state. Below the verses at the foot is "Getruckt zu Nuremberg bey Hans Wolff Glaser."

DÜRER'S PORTRAIT OF HIMSELF. The same. Second state. Below the verses is: "Gedruckt zu Nurnberg, bey Wolff Drechssell, Formschneider."

—— The same. Third state. With date, 1527, and monogram.

—— The same. Copy A in Bartsch.

—— The same. Copy B in Bartsch.

PORTRAIT OF JOHN, BARON VON SCHWARTZENBERG. B. 157.

This woodcut appears on the verso of the title-page of the "Officia M.T.C. Ein Buch so Marcus Tullius Cicero," etc. Augsburg. 1531. Fol. See Huth Catalogue, i, 320.

ARMS OF THE BEHAM FAMILY. B. 159.

ARMS OF KRESEN OF KRESENSTEIN. B. 161.

ARMS OF NUREMBERG. B. 162.

ARMS OF HECTOR POEMER, Provost of St. Laurence. B. 163.

ARMS OF SCHEURL AND GEUDER. B. 164.

ARMS OF LAURENCE STAUBER. B. 168.

A SHIELD bearing a naked man who holds two greyhounds in a leash. B. 170.

ADAM AND EVE. B. App. 1.

CHRIST CROWNED WITH THORNS. B. App. 4.
Without the added monogram.

CHRIST BEFORE THE PEOPLE. In chiaroscuro. B. App. 5.

CHRIST ON THE CROSS, with the Magdalen at the foot. B. App. 6.

THE VIRGIN AND DEAD CHRIST. B. App. 7.

JESUS APPEARING TO MARY MAGDALEN. B. App. 8.

THE LIFE OF THE VIRGIN, represented in thirteen compartments in one block. B. App. 9. Without inscription. On the verso is a copy of B. App. 23.

THE HOLY FAMILY. B. App. 10. Copy with the inscription "Sanct Anna" above, and beneath, "Gedruckt zu Nürnberg durch Hans Glaser Brieffmaler auff S. Lorenzen Platz." Proof, without date.

—— The same, in chiaroscuro, with monogram on the stone.

ST. ANNE, THE INFANT JESUS, AND THE VIRGIN. B. App. 11. Before the monogram.

THE HOLY FAMILY. B. App. 12. With the border.

VIRGIN AND CHILD. B. App. 13.

—— The same, with the monogram of Dürer added.

THE VIRGIN, half-length, with the Infant Jesus. B. App. 14. Before the monogram.

THE CONVERSION OF ST. PAUL. B. App. 17.

ST. MARTIN. B. App. 18.

ST. SEBALD. B. App. 19.

—— B. App. 21. No monogram added.

—— The same, with the lines under: "Regia progenies colit qvam Norica tellvs Gentem conserves Sancte Sebalde tvam."

ST. SEBASTIAN. B. App. 22.

A BISHOP WITH CROSIER. B. App. 23.

ST. BARBARA. Proof without the monogram. B. App. 24.

—— With the monogram on the seat.

ST. CATHERINE. Proof without the monogram. B. App. 25.

—— With the monogram above on the right.

HEAD OF CHRIST crowned with Thorns. B. App. 26.

—— The same, re-engraved and printed in chiaroscuro. B. App. 27.

VIGNETTE. B. App. 28.

THE HOLY TRINITY. B. App. 29.

BORDER TO BARTHOLOMAEUS ANGLICUS de rerum proprietatibus. B. App. 30.

THE EMPEROR MAXIMILIAN hearing Mass. B. App. 31.

THE EMPEROR MAXIMILIAN adoring God the Father. B. App. 32. No monogram added.

AN ALLEGORY of Tyranny warring against Wisdom, Justice, and Religion. B. App. 33.

AN ALLEGORICAL SUBJECT in three pieces. B. App. 34.

THE TORCH DANCE. B. App. 38.

FOUR MEN RUNNING. B. App. 39.

This cut appears in Petrarcha, "Von der Artzney bay der Glück" (Trostspiegel). Augsburg. H. Steiner. 1532. Fol. On fol. v, verso. Pt. I.

A DRAGON. B. App. 40.

PORTRAIT OF CHARLES V. B. App. 41.

—— Another portrait of Charles V. B. App. 42.

PORTRAIT OF CHARLES V. A small circular profile portrait of Charles V, looking to the right.

—— Another, with a beard, looking to the left.

PORTRAIT OF FREDERICK III, Duke of Saxony. B. App. 43. Heller, 2169. Passavant, iii, 225, No. 343. Both Heller and Passavant point out that Bartsch is mistaken in calling this portrait "Guillaume, Electeur de Saxe," and remark that he has seen only the impressions printed in purple and reddish-brown chiaroscuro, and was unacquainted with this impression in black and white, which has a German poem at the side headed "Friderich der drit, Churfurst vnd Hertzog zu Sachssen," etc., but has not the monogram of Dürer or the date 1519, both of which appear on the chiaroscuro impressions. Neither of these authorities, however, remarks that the chiaroscuro impressions are, in fact, copies from the print with the poem at the side, instead of being, as they would imply, from the same block.

—— The same, in purple chiaroscuro, with the monogram and date.

—— The same, in reddish-brown chiaroscuro.

ARMS OF EBNER AND FUEHRER. B. App. 45.

ARMS OF BILIBALD PIRCKHEIMER B. App. 52.

ARMS OF THE POEMER FAMILY. B. App. 53.

TWO SHIELDS; that on the left bearing the arms of the Beham family; that on the right blank. B. App. 57.

ARMS WITH THE MOTTO, "Ultimus ad mortem post omnia fata recursus." B. App. 58.

THE VIRGIN, with the Infant in swaddling clothes. Passavant, 177.

—— The same, early proof without the landscape.

—— The same, reversed copy on copper.

—— The same, reversed copy on copper by F. Novelli.

THE VIRGIN OF THE CARTHUSIANS. Passavant, 180.

THE ARMS OF THE FAMILIES OF SCHEURL AND TUCHER. Passavant, 322. There is a second but quite different engraving of the same subject in the collection, 300 by 205 mm.

LA PASSIONE di N. S. Giesu Christo d'Alberto Durero di Norimberga. Sposta in ottaua rima de Mauritio Moro. Venice. 1612.

The engravings in this volume are from the original blocks now preserved in the British Museum. See B. 122.

THE PASSION OF CHRIST, B 14 OF THE SERIES
PAGE 41

THE PASSION OF CHRIST, B 17 OF THE SERIES
PAGE 41

THE VIRGIN AND ST. ANNE

PAGE 41

VIRGIN SUCKLING THE INFANT JESUS

PAGE 41

HROSVITA. Opera Hrosvite Illustris Virginis et Monialis Germane Gente Saxonica Orte nuper a Conrado Celte inventa. Nuremberg. 1501. Fol.

The editor worked in the house and under the patronage of Bilibald Pirckheimer, and hence it is assumed that the eight large woodcuts, measuring 203 by 147 mm., in this work are by Dürer, although they do not bear his mark.

ENGRAVINGS ON COPPER

ADAM AND EVE. B. 1. Finished state.

THE NATIVITY. B. 2.

THE PASSION OF CHRIST. B. 3-18.

CHRIST PRAYING IN GETHSEMANE. B. 19.

THE MAN OF SORROWS, arms extended. B. 20.

THE MAN OF SORROWS, with bound hands. B. 21.

THE MAN OF SORROWS, sitting. B. 22.

THE CRUCIFIXION. B. 23.

THE CRUCIFIXION. B. 24.

TWO ANGELS with the Sudarium. B. 25.

AN ANGEL holding the Sudarium. B. 26.

THE PRODIGAL SON. B. 28.

THE VIRGIN AND ST. ANNE. B. 29.

THE VIRGIN with long hair. B. 30.

THE VIRGIN crowned with stars. B. 31.

THE VIRGIN crowned with stars, and holding a sceptre. B. 32.

THE VIRGIN with short hair tied with a narrow band. B. 33.

THE VIRGIN seated against a tree. B. 35.

THE VIRGIN suckling the Infant Jesus. B. 36.

THE VIRGIN crowned by an angel. B. 37.

THE VIRGIN with the Infant in swaddling clothes. B. 38.
Brilliant impression with broad margin.

THE VIRGIN crowned by two angels. B. 39.

THE VIRGIN seated near a wall. B. 40.

THE VIRGIN with a pear. B. 41.

THE VIRGIN with the monkey. B. 42.

THE HOLY FAMILY, with view of a mountain. B. 43.

THE HOLY FAMILY, with the butterfly. B. 44.

THE FIVE APOSTLES. B. 46-50.

ST. CHRISTOPHER. B. 51.

ST. CHRISTOPHER. B. 52.

ST. GEORGE on foot. B. 53.

ST. GEORGE on horseback. B. 54.

ST. SEBASTIAN tied to a tree. B. 55.

ST. SEBASTIAN tied to a pillar. Second state. B. 56.

ST. HUBERT (called also St. Eustace). B. 57.

ST. ANTHONY. B. 58.

ST. JEROME in his cell. B. 60.

ST. JEROME in the desert. B. 61.

ST. GENEVIEVE. B. 63.

THE ANGELS with trumpets. B. 66.

THE SORCERESS. B. 67.

APOLLO AND DIANA. B. 68.

THE SATYR AND HIS FAMILY. B. 69.

STUDY OF FIVE FIGURES. B. 70.

THE RAPE OF AMYMONE. B. 71.

PLUTO AND PROSERPINE. B. 72.

THE EFFECTS OF JEALOUSY. B. 73.

"MELENCOLIA." B. 74.

THE FOUR NAKED WOMEN. B. 75.

DURER'S DREAM. B. 76.

THE GREAT FORTUNE. B. 77.

THE LITTLE FORTUNE. B. 78.

JUSTICE. B. 79.

THE COURIER. B. 80.

THE LADY ON HORSEBACK. B. 82.

THE PEASANT AND HIS WIFE. B. 83.

THE COOK AND HIS WIFE. B. 84.

THE ORIENTAL AND HIS WIFE. B. 85.

THE THREE PEASANTS. B. 86.

THE STANDARD-BEARER. B. 87.

THE WARRIORS. B. 88.

THE PEASANT AND HIS WIFE going to market. B. 89.

A PEASANT AND WOMAN DANCING. B. 90.

THE BAGPIPER. B. 91.

"LE VIOLENT." B. 92.

THE OFFERINGS OF LOVE. B. 93.

THE LADY AND GENTLEMAN WALKING. B. 94.

THE MONSTROUS HOG. B. 95.

THE LITTLE HORSE. B. 96.

THE GREAT HORSE. B. 97.

THE KNIGHT AND DEATH. B. 98.

THE CANNON. B. 99.

THE COAT OF ARMS with the cock. B. 100.

THE COAT OF ARMS with the skull. B. 101.

THE CARDINAL ELECTOR OF BRANDENBURG. B. 102

—— Another portrait of the same. B. 103.

DUKE FREDERICK OF SAXONY. B. 104.

PORTRAIT OF MELANCHTHON. B. 105.

BILIBALD PIRCKHEYMER. B. 106.

PORTRAIT OF ERASMUS. B. 107.

MATTHIAS GERUNG VON LAUINGEN

A series of 48 woodcuts by this artist; the greater number of them undescribed until Mr. Campbell Dodgson wrote a monograph on them for the "Jahrbuch der Königlich Preuszischen Kunstsammlungen," 1908, (Heft. iv).

No collection possesses the whole series of 60; but Francis Douce cites a volume from the collection of Thomas Kerrich which contained the whole series, and which his son gave to the Fitzwilliam Museum at Cambridge, with other books, which has since disappeared. The only known existing copies are, at Wolfenbuttel, 54; at Berlin, 37; at Dresden, in the King Friedrich August II collection, 14; at Maihingen, 13; at the Albertina at Vienna, 7; at the British Museum, 7; at Oxford, 6; at Dresden, in the Köngl. Kupf-Kab, 5; at the Hofbiliothek in Vienna, 2.

Matthias Gerung was probably born in 1500, and died in 1569. His earliest and best work was the illustration of the great Bible Codex of the library at Gotha, which he was commissioned to do for the Pfalzgraf Otto Heinrich in 1530. He was also the painter of several pictures, and, besides a few other woodcuts, the illustrator of the Augsburg Missal, printed at the expense of the Cardinal Archbishop at Dillingen in 1555, a curious fact, as Mr. Dodgson remarks, considering that the Cardinal must have been aware that Gerung was a Protestant, and of his satiric treatment of the Roman Church in his previous work.

The present series is bound in a black morocco volume, measuring 305 by 205 mm., lettered on the side,

APOCAL : GRVNE
WALT

and below the date 1637. The first 15 leaves are blank, but at one time have evidently had stuck on them prints of various, mostly small, sizes. Then come the 48 engravings, 40 of them on paper the full size of the volume, measuring 295 by 200 mm., and the rest cut round the margin and stuck in; followed again by 38 blank leaves, from some of which small woodcuts have been removed, while the remainder are virgin.

The woodcuts are as follows, arranged in the order given by Mr. Dodgson:

Illustrations to the Apocalypse

1. St. John's vision of the seven golden candlesticks. In the right bottom corner the monogram M.G. and date 1544.

Cut round the margin. 234 by 162 mm. 5 other copies known.

2. The vision of the throne of God, the seven burning lights, winged beasts, and twenty-four elders. The monogram right bottom corner, and in the middle at the bottom the date 1546.

Not cut. 233 by 163 mm. 4 other copies known.

3. The vision of the four horsemen. Right bottom corner, the monogram. Left corner the date 1546.

Cut round the margin. 235 by 162 mm. 3 other copies known.

On the clouds in the right-hand top corner is written in an ancient hand: "1. thier, 2. thier, 3. thier, 4. thier." Mr. Dodgson says the writing is the same hand as in the case of No. 60, the only known copy of which is in the British Museum, on the back of which is written: "Dasz 21 vndt 22, caput seint noch zu inventirenn"; and which he thinks was probably written by the artist.

4. The opening of the fifth seal. The monogram at the bottom in the middle, and date, 1546, a little to the right.

Not cut. 232 by 161 mm. 2 other copies known.

5. The opening of the sixth seal.

Not cut. 234 by 162 mm. 2 other copies known. This cut is reproduced in Mr. Dodgson's monograph.

6. The four Angels holding back the winds. At the bottom in the middle the monogram. Lower left corner the date, 1546.

Not cut. 234 by 162 mm. 4 other copies known.

7. St. John sees the Almighty on the throne, surrounded by seven Angels holding trumpets, while another pours fire from a vessel.

Cut round the margin. 224 by 144 mm. 2 other copies known.

8. The first Angel blows the trumpet.

Not cut. 234 by 161 mm. 2 other copies known.

9. This is wanting in the present series. The second Angel blows the trumpet.

Illustrated in Mr. Dodgson's monograph. 2 copies known.

10. The third Angel blows the trumpet. In left top corner the monogram and date 1547.

Not cut. 233 by 162 mm. 2 other copies known.

11. The Angel proclaiming woe upon earth. On a cloud near the Angel's mouth are the words: "Weh, Weh, Weh." In the bottom left corner the monogram.

Cut round the margin. 234 by 163 mm. 2 other copies known. Mr. Dodgson considers that this was originally intended for a general picture for the whole chapter.

12. The fifth Angel blows the trumpet. In the left bottom corner the monogram and date 1547.

Not cut. 232 by 162 mm. 2 other copies known.

13. The sixth Angel blows the trumpet. On the right, half-way between the middle and bottom, the monogram; and near the right top corner the date 1553.

Cut round margin. 237 by 165 mm. 3 other copies known.

14. St. John eats the book. On the right near the bottom the date 1546. In the left bottom corner the monogram.

Not cut. 233 by 162 mm. 2 other copies known.

15. The Beast kills the two witnesses.

Cut round the margin. 238 by 165 mm. 3 other copies known.

16. The woman standing on the moon, and dragon with seven heads. At the bottom in the middle the date 1547. In the left corner the monogram.

Not cut. 233 by 162 mm. 2 other copies known.

17. The prayer to the Beast with seven heads. At the bottom, left of the centre, the monogram.

Not cut. 238 by 163 mm. 3 other copies known.

18. The Lamb on Mount Zion.

Not cut. 223 by 145 mm. 2 other copies known.

19. The Angels harvesting.

Not cut. 238 by 163 mm. 2 other copies known.

20. The opening of the seven vials. In the left bottom corner the monogram, and date, 1547, between corner and centre.

Not cut. 233 by 162. 2 other copies known.

21. The Great Whore of Babylon on the seven-headed Beast. Monogram left of the bottom centre.

Not cut. 232 by 163 mm. 2 other copies known.

22. The destruction of Babylon and lamentation of the merchants. Monogram in the top right corner, and date, 1547, in the left top corner.

Not cut. 233 by 162 mm. 2 other copies known.

23. The destruction of the seven-headed Beast.

Not cut. 231 by 158 mm. 3 other copies known.

24. The destruction of the Whore of Babylon and the dragon.

Cut round the margin. 238 by 163 mm. 1 other copy known.

25. The Devil being chained. In the right bottom corner the monogram, and on a stone, right of the centre, the date 1546.

Not cut. 232 by 162 mm. 3 other copies known.

26. Fire falls on the besiegers of the Holy City.

Cut round the margin. 231 by 158 mm. 2 other copies known.

27. The Last Judgment. Wanting, and no copy known.

28. St. John viewing the New Jerusalem. Monogram in the top left corner. The date widely spread at the foot, 1546.

Not cut. 233 by 162 mm. 3 other copies known.

Illustrations to other Subjects

29. Wanting. 1 copy known.

30. Wanting. 3 copies known.

31. Christ driving the buyers and sellers out of the Temple.

Not cut. 232 by 163 mm. 1 other copy known.

32. Wanting. 3 copies known. Illustrated in Mr. Dodgson's monograph.

33. A man bestriding a brook. Flames issue from his mouth and also from a book he carries in his left hand. In the lower right corner an emperor, a king, and followers, half-length. In the left top corner God the Father amidst clouds. The monogram in the right bottom corner.

Not cut. 234 by 161 mm. 3 other copies known.

34. A satire on the Church of Rome. On the left people listening to the reading of a three-headed beast, crowned with an earl's, a king's, and bishop's crowns. On the right people worshipping a winged woman with hoofed foot, who holds out a crown in one hand, and money in the other. In the centre people worshipping round a column on which stands a figure whose left arm is a torch, sword, and arrow; his right a barren branch; his skin merely the covering of a skeleton. Near the left bottom corner the monogram.

Not cut. 233 by 162 mm. Illustrated in Mr. Dodgson's monograph. 1 other copy known.

35. On a raised daïs sit four rulers or kings, on a higher seat behind them five children. Facing all stands a man with his left hand outstretched, and a staff in his right. In the bottom right corner the monogram and date, 1536.

Not cut. 233 by 163 mm. Illustrated in Mr. Dodgson's monograph. The earliest date known for a woodcut by this artist. 3 other copies known.

36. In the foreground a peasant riding on a horse, followed by a nobleman on

a mule. In the background people quarrelling, and at the top Christ and His disciples. Monogram in right bottom corner.

Not cut. 237 by 161 mm. 2 other copies known.

37. The Pope, Cardinals, Bishops, and Emperor in storm-tossed ships, with a devil blowing. In the top left corner the date 1545. In the top right corner the monogram.

Not cut. 233 by 164 mm. The only copy known.

38. A round table at which are seated rulers and dignatories of the Church; the Pope, with his arm in a sling and with only one eye, counting out money. In the background, people being driven into the sea by soldiers and ecclesiastics. In the bottom right corner, the monogram and date 1546.

Not cut. 233 by 163 mm. Illustrated in Mr. Dodgson's monograph. 2 other copies known.

39. The Emperor on horseback, piercing the prostrate Pope before a tent. In the background, Elias killing the priests. Left of the bottom centre, the date 1548 and monogram.

Not cut. 233 by 163 mm. Two other copies known.

40. In the foreground, the dead bodies of Turks and ecclesiastics, and the debris of a building. In the left centre, Christ preaching to some disciples. In the right, an old man pulling over a Sultan and a King, while an angel slays them with a sword. Two other angels hold an imperial crown over the old man. In the left top corner, God the Father. Lower left corner, the monogram.

Not cut. 233 by 162 mm. 3 other copies known.

41. A lion wearing a pope's crown, and a bear with a turban attacking country folk. In the centre, a building; and in the distance, a crowd listening to a preacher.

Not cut. 238 by 163 mm. 2 other copies known.

42. The Pope and Sultan in a car which bridges a strait, to each end of which are harnessed fabulous animals pulling against each other. On the left, an army of Turks; on the right, a crowd of ecclesiastics. An arm, holding a sword, in the clouds at the top. The monogram in the left bottom corner.

Not cut. 233 by 162 mm. Illustrated in Mr. Dodgson's monograph. 1 other copy known.

43. In the foreground a Turk strikes off the head of a girl. Other Turks, devils, ecclesiastics, and a soldier wearing a pope's crown, attack a crowd of women. In clouds at the top, Christ and two angels.

Not cut. 222 by 144 mm. No other copy known.

44. The Gospel labelled EVANG drops from the clouds and shatters a church, killing many priests, while three devils fly round in dismay. A crowd of laymen and priests looking on in horror. In the left bottom corner the monogram.

Not cut. 233 by 162 mm. 3 other copies known.

45. A pope and other ecclesiastics are seething in a caldron. Two devils and a priest, round whose neck is slung a papal tiara, blow the bellows. Monogram in left bottom corner; date, 1546, in centre.

Not cut. 233 by 162 mm. 3 other copies known.

46. In the foreground, a ship full of people sinking. In the centre, by another ship almost sunk and ecclesiastics swimming, a large ship with Christ and disciples, and the four evangelists at the prow and helm. In the top corners two ships, one with Turks, the other with the Pope and suite, from the prows of which two devils blow a gale at Christ's ship, and are repelled by two angels. Date, 1548, right of top centre; the monogram left of centre.

Not cut. 233 by 163 mm. 1 other copy known.

47. In a building the Virgin Mary and the disciples receive the Holy Spirit. In the foreground, Peter preaches to a king and some nobles. On the right a crowd

of people enter the building. On the left two devils drive the Pope and priests into hell. At the top, Christ on a cloud. In the right bottom corner, the monogram and date 1546.

Not cut. 233 by 162 mm. Illustrated in Mr. Dodgson's monograph. No other copy known.

48. At the bottom the Pope in hell, being attacked by spirits who have bought indulgences in vain. Above the Holy Trinity. In the centre various holy people.

237 by 164 mm. 2 other copies known.

49. In the lower part the Pope seated at a table on which is money, while devils, in the guise of cardinals, sell indulgences to people. At the top, protestant preaching, baptism, and communion. The date, 1546, in the top left corner. The monogram in the bottom left corner.

Not cut. 233 by 162 mm. 2 other copies known.

50. The Pope and other ecclesiastics in hell presenting indulgences to the Devil, who laughs and tears them up. In the centre, a village attacked by armies, right and left. At the top an angel throwing down fire on the spirits in hell. The monogram top right corner.

Not cut. 233 by 163 mm. 2 other copies known.

51. In the foreground the Pope and his following, on the left, advance in battle array against the Turks on the right; flying flags respectively of a book marked "DECRET," and a moon with a book marked "ALCORAN." In the background, a church on a hill, with a crowd of angels worshipping Christ. On either side the four evangelists.

Not cut. 223 by 144 mm. 2 other copies known.

52. On either side of a stream are enthroned two devils, their tails intertwined above in the centre. Over their heads other devils hold a turban and a papal tiara. In the centre a Turk, a noble, a cardinal, and a bishop.

Not cut. 236 by 162 mm. 1 other copy known.

53. In a circular compartment the Holy Trinity, framed in cherubs' heads. The whole surrounded by various prophets, apostles and holy men, houses, and the wall of a town.

Not cut. 238 by 164 mm. 2 other copies known.

URS GRAF

THE PASSION OF CHRIST. A series of woodcuts in a work entitled "Passionis Christi vnvm ex quatuor euangelistis textum," printed at Strasburg by Joannes Knoblauch, *circa* 1508, 26 in number, measuring 218 by 159 mm., each with the initials V G at the bottom:

1. Subterfugit christus manus iudeorum.
2. Resuscitatio Lazari.
3. Concilium pontificum & phariseorum de morte christi.
4. Coena christi in domo Simonis.
5. Introitus Iesu in hierusalem.
6. Maledictio ficus.
7. Jesu increpatio in templo.
8. Judas christum vendit.
9. Coena domini, Lotio pedum.
10. Christus in monte Oliveti.
11. Transitus ad Annam.
12. Transitus ad Caipham.
13. Poenitentia Judae.
14. Transitus ad Pilatum.
15. Ducitur ad Herodem.
16. Reditus ad Pilatum.
17. Educitur Jesus.
18. Pilatus lavit manus coram populo.
19. Processus ad Calvariam.
20. Christus in Cruce elevatur.

21. Astat Crucifixo Christo Maria mater eius.
22. Fractio Crurum Lateris Christi lanceatio.
23. Deponitur de Cruce.
24. Judei Pilatum rogant pro custode sepulchri.
25. Resurrectio.
26. Christ with the instruments of His Passion.

HANS BALDUNG GRUEN

The numbers refer to O. Eisenmann, in Meyer's "Allgemeines Künstler-Lexikon"; and Bartsch, "Le Peintre Graveur," vii, 305, *et seq.*

ADAM AND EVE. 221 by 155 mm. (E. 1; B. 1.)

THE ANNUNCIATION. 219 by 150 mm. (E. 5; not in B.)

THE NATIVITY. Dated 1554. 220 by 152 mm. (E. 6; not in B.)

THE MAN OF SORROWS. 220 by 154 mm. (E. 12; B. 42.)

THE LAMENTATION. 220 by 155 mm. (E. 14; B. 5.)

ANGELS WITH THE BODY OF CHRIST. 220 by 152 mm. (E. 16; B. 43.)

CHRIST GIVING THE BENEDICTION. Dated 1519. 222 by 151 mm. (E. 17; B. 40.)

CHRIST GIVING THE BENEDICTION. No date. 211 by 126 mm. (E. 18; B. 6.)

ST. PETER. 211 by 127 mm. (E. 19; B. 7.)

ST. ANDREW. 208 by 125 mm. (E. 20; B. 8.)

ST. JAMES THE MAJOR. 212 by 126 mm. (E. 21; B. 9.)

ST. JOHN THE EVANGELIST. 211 by 126 mm. (E. 22; B. 10.)

ST. PHILIP. 209 by 128 mm. (E. 23; B. 11.)

ST. BARTHOLOMEW. 210 by 127 mm. (E. 24; B. 12.)

ST. MATTHEW. Dated 1519. 212 by 128 mm. (E. 25; B. 13.)

ST. THOMAS. 209 by 126 mm. (E. 26; B. 14.)

ST. SIMON. 212 by 127 mm. (E. 28; B. 16.)

ST. JUDAS THADDEUS. 211 by 126 mm. (E. 29; B. 17.)

ST. JOHN THE BAPTIST. 199 by 143 mm. (E. 63; B. 31.)

ST. PAUL'S CONVERSION. 295 by 196 mm. (E. 65; B. 33.)

ST. JEROME IN THE DESERT. Dated 1511. 127 by 88 mm. (B. 34.)

ST. JEROME IN THE DESERT. 222 by 150 mm. (E. 67; B. 35.)

ST. SEBASTIAN. Dated 1512. 126 by 86 mm. (B. 36.)

ST. SEBASTIAN. Dated 1514. 312 by 235 mm. (B. 37.)

THE MAGDALEN. 128 by 87 mm. (E. 72; not in B.)

THE FATES. Original. Dated 1513. 221 by 152 mm. (E. 136; B. 44.)

SILENUS. Without the worm-holes. 223 by 150 mm. (E. 137; B. 45.)

TWO WOMEN WITH CHILDREN. 128 by 87 mm. (E. 138; B. 46.)

A PILGRIM. 220 by 148 mm. (E. 150.) There are three examples, all printed on the reverse of title-pages:

(a) The Legend "Inuentoriū eorum que || in tribus primis parti || bus operū Joānis || Gersonis continē || tur sedulo stu || dio concin || natum," enclosed in a woodcut border of vines with cupids and monkeys. At the base is a blank shield.

(b) The same border, enclosing the legend: "Secūda pars operū Jo || annis de Gerson Cancel || larii parrhisiensis sacra || rū litterarū doctoris re || solutissimi," followed by a "Decatostichon."

(c) The legend: "Quarta et nuper conquisita || pars operum Joannis de || Gerson Parrhisiorum || Academie cacellarii: || christianissimi the- || ologi; Wuimphe || lingiana reco || gnitōe illu- || strior. || Jam quoq; lon || ge emaculatior prece || dentibus tribus adiecta," enclosed in a different border of in base a king sitting enthroned in a columned chamber with a shield of the double-headed eagle at his feet. The rest of the border arabesques. In the bottom left-hand corner is the artist's monogram.

HANS HOLBEIN

PORTRAIT OF ERASMUS, three-quarters facing, turned towards the right, with his right hand on a Terminus; in an ornamental archway. Beneath are the lines:

Corporis effigiem si quis non uidit Erasmi,
Hanc scite ad uium picta tabella dabit.

Size, 282 by 150 mm.

BIBLE ILLUSTRATIONS. See Huth Catalogue, pp. 706-708:

Historiarum ueteris Instrvmenti Icones ad uiuum expressae. Lugduni. 1538. 4to.

Historiarum Veteris Testamenti Icones ad uiuum expressae. Lugduni. 1539. 4to.

Retratos o tablas de las historias del Testamento Viejo. Lugduni. 1543. 4to.

Retratos o Tablas, etc. Lugduni. 1549. 4to.

Icones Historiarum Veteris Testamenti Ad viuum expressae. Lugduni. 1547. 4to.

The Images of the old Testament, lately expressed. Lyons. 1549. 4to.

DANCE OF DEATH. See Huth Catalogue, p. 708.

Les simulachres & historiees faces de la Mort. Lyons. 1538. 4to.

Imagines Mortis. Lugduni. 1545. Small 8vo.

Simolachri, Hisorie, e Figure de la Morte. Lyone. 1549. Small 8vo.

Imagines mortis. Coloniae. 1557. Small 8vo.

Le Triomphe de la mort. Paris. 1780. Square 8vo.

PORTRAITS. Imitations of Original Drawings. London. 1792. Fol.

The biographical notices were contributed by Edmund Lodge; the engravings were executed by Bartolozzi. In this copy the engravings are mounted on cardboard and tinted to imitate the originals; Lowndes says that only six copies were so executed. At the end are added the eight supplementary portraits subsequently engraved.

There is another copy in the library in the ordinary state.

According to Lowndes there should be 72 portraits besides those of Holbein and his wife; but in both of these copies there are 82, besides the additional portraits. The list of contents only enumerates 69.

WENZEL HOLLAR

BYRSA LONDINENSIS vulgo The Royall Exchange of London. After the introduction of Sir T. Gresham's head, but before the Royal Arms in place of the dedication. 1644. 291 by 392 mm. (*Parthey*, No. 1036).

THE SEASONS. Four full-length female figures. 1643-4. About 255 by 180 mm. (*Parthey*, Nos. 606-9.)

THE SEASONS. Four half-length female figures. 1641. About 246 by 177 mm. (*Parthey*, Nos. 610-3.)

PORTRAIT OF ALBRECHT DURER at the age of 26. From the Arundel collection, 1645. 222 by 159 mm. (*Parthey*, No. 1390.)

AVLA VENERIS sive Varietas Foeminini Sexus, etc. Londini. 1644. Title and 94 plates of costume. Mounted in an oblong quarto volume bound by Derome. Plates about 94 by 60 mm. Before numbers. (*Parthey*, 1804-1907.)

ORNATVS MVLIEBRIS Anglicanus &c. Londini. 1640. 8vo. Title and 26 figures of costume. Proofs before letters, and some before numbers. 135 by 70 mm. (*Parthey*, 1778-1803.)

NAVIVM Variae Figurae et Formae &c. 1647. Oblong 4to. Twelve plates including the title-page, numbered. 140 by 235 mm.

THE DANCE OF DEATH. Thirty plates from Holbein's designs, with two extra variations. Before the borders were added. About 75 by 55 mm. (*Parthey*, 233-262.)

There are also in the Library a large number of books containing frontispieces and illustrations by Hollar.

WOLFGANG HUBER

THREE LANDSKNECHTS. Marching to the right, holding spears nearly horizontally over their shoulders. Some trees, rocks, and buildings are indicated in the background, but no clouds. In the left top corner the date 1515 on a label.

Size, 210 by 173 mm. Described with a facsimile by Mr. Campbell Dodgson in the "Burlington Magazine" for October 1906, pp. 54, 57, 58. Like a companion print in the Basle Museum, it is supposed to be unique.

LUCAS KILIAN

TWO FULL-LENGTH PORTRAITS facing each other, on the same plate of Albrecht Dürer at different ages, in 1509 and 1517. The figures stand in an architectural façade on either side of a table, on which is a plastic figure and some geometrical drawings. One holds a pair of compasses.

Proof before letters. Size, 375 by 261 mm. Or size of plate, 447 by 275 mm.

PORTRAIT OF DURER. Engraving on copper, 337 by 197 mm., including the inscriptions. Half-length, turned a quarter towards the right. Above is the inscription: "Pictorvm et Chalcographor Germaniae Principis Alberti Dvreri Genvina Effigies." Beneath: "Ornatiss. Viris Dominico Cvstodi Vitrico Iacobo Millero Socero Clariss. Svis. Hanc Pictorum facile principis genuinam effigiem in amoris et obseruantiae argumentum offert Lucas Kilianus. ano. 1608. Ab ex-

cellentiss°. pictore Iohanne Rotenhamero Boio ex originali ipsius Alb. Dur. depict. A Luca Kiliano Aug. Sculpta."

ORNAMENTAL ALPHABET. A. B. C. Buechlein so Herr Lucas Kilian des Rhats inuentiert vnd gestochen. Augsberg. 1632. 4to.

An engraved title and 24 letters. 143 by 112 mm.

MELCHIOR KUESEL

BIBLE ILLUSTRATIONS. Icones Biblicae Veteris et Novi Testamenti. 1679. 4to.

248 engravings, 94 by 141 mm., each with a Latin and a German verse beneath. Printed on one side only.

JOHANN KUPEZKY

PORTRAITS. Nuremberg, 1745. Fol. A series of 72 portraits and fancy portraits, after paintings by Kupezky, and engraved by Bernard Vogel. With engraved title. 346 by 245 mm.

LUCAS VAN LEYDEN

THE ADORATION OF THE MAGI. One of the largest etchings by this artist, measuring 302 by 433 mm. On the left at the bottom is the letter L; and on the right the date 1513.

Bartsch, vii, 357, No. 37.

THE PASSION OF CHRIST. A series of 14 engravings on copper, all, with the exception of the Descent into Limbo, dated 1521. Size, 117 by 76 mm.

Bartsch, vii, 362, Nos. 43-56, says that the descent into Limbo has the letter L about the centre and the date 1521 in the top left corner. This is not the case in the present copy.

ISRAEL VAN MECKENEM

THE LIFE OF CHRIST. Forty-seven engravings on copper out of this series of perhaps 55, mostly before the plates were re-engraved. A few show traces of colour.

Only four other considerable sets are known, namely:

At Berlin, a set of 51, from the Weigel collection, and formerly coloured. Before the re-engraving.

At Dresden, a series of 51, after the re-engraving.

At Nürnberg, a series of 50, before re-engraving, formerly coloured.

At the British Museum a series of 46, after the re-engraving.

The only other known copies are a series of 21 at the Vienna Hofbibliothek, two at the Albertina, three at Darmstadt, and one each at

Munich, Paris, Brussels, in the collection of Prince George at Dresden, and in the Malcolm collection in London.

Although Bartsch had attributed one of the series to Israel van Meckenem (vi, 290, No. 227), and others as in his style (vi, 295, Nos. 1-23), Dr. Max Lehrs was the first definitely to describe the series in the "Katalog der im germanischen Museum befindlichen deutschen Kupferstiche des XV. Jahrhunderts" (Nürnberg, 1887, pp. 41-55) and determine their authorship. They have also been partially described by Nagler, "Monogrammisten," i, 22; by Passavant, ii, 180; Nos. 21-73; and by Willshire, Cat. II, 339, 16.

The series measure 70 by 46 mm. The numbering in the following list is for the series as determined by Dr. Lehrs, modified by not counting the doubtful No. 11.

5. The Annunciation. *1st state.* (*Trace of colour.*)

6. The Visitation. *Original.*

7. The Nativity. *1st state. The Nürnberg copy is imperfect.* (*Trace of colour.*)

8. The Circumcision. *1st state.*

9. The Adoration of the Magi. This has the upwards sloping shading inside the roof, but otherwise is in the 1st state. (*Trace of colour.*)

10. The Flight into Egypt. *1st state.*

11. The Slaughter of the Innocents. (*1st state.*)

12. Christ disputing in the Temple. *1st state.*

13. The Baptism of Christ. *2nd state.*

14. The Temptation. *1st state.*

15. The Marriage at Cana. *1st state.*

16. Christ and the Woman of Samaria. Christ looks towards the left. The copy in the British Museum is reversed.

17. Christ in the House of Simon. *1st state.*

18. The Resurrection of Lazarus. *2nd state.* (*Damage on coffin lid.*)

19. The Entry into Jerusalem. *1st state.* (*Slight damage on Christ's robe.*)

20. Christ driving the Money-changers from the Temple. (*The pupils are visible in the corners of the eyes of the kneeling Jew.*

21. The Last Supper. (*Christ's face damaged.*)

22. The Washing of the Feet. (*Right cheek of Christ damaged.*) *1st state.*

23. Christ on the Mount of Olives. *1st state.*

24. Christ and the three Soldiers on the Mount of Olives. *1st state.*

25. The Betrayal. *1st state.* (*Trace of colour.*)

26. Christ before Annas.

27. Christ before Caiaphas. *1st state.* (*Trace of colour.*)

28. Christ before Pilate. *2nd state.*

29. Christ before Herod. *1st state.*

30. Christ again before Pilate. *1st state.*

31. Christ mocked. *1st state.*

32. The Flagellation. *1st state.* (*Trace of colour.*)

33. The Crowning with Thorns. *1st state.*

34. Ecce Homo. *1st state.*

35. Pilate washes his Hands. *1st state.*

36. Christ bearing the Cross. *1st state.*

37. Christ stripped. *1st state.*

38. Christ nailed on the Cross. *2nd state?*

40. The Descent from the Cross. *1st state.* (*Trace of colour.*)

42. The Entombment. *1st state.*

43. The Descent into Limbo. *1st state.*

44. The Resurrection. *1st state.*

45. The three Maries at the Tomb. *1st state.* (*Trace of colour.*)

46. Christ appears to Mary Magdalen. *1st state.*

47. Christ appears to his Disciples. *1st state.*

48. The Supper at Emmaus. *1st state.*

49. The Unbelief of Thomas. *1st state.*

50. The Ascension. *1st state.*

51. Descent of the Holy Ghost. *1st state. (The rays above the dove slightly rubbed.)*

53. The Last Judgment.

54. Memento Mori. *The spot is white as in the 1st state in the banderoll under the word "hic," but there are dots between the words beneath the print.*

It will be seen that the four first engravings are missing from this collection, the very doubtful one, which only exists in the collection of the Hofbibliothek at Vienna, No. 39, the Crucifixion, No. 41, the Lamentation; and No. 52, the Mass of St. Gregory, which probably does not belong to the series.

In the Berlin collection there are seven duplicates, but it wants Nos. 23, 37, and 52, as well as the doubtful one.

In the Dresden collection there is wanting Nos. 23, 34, and 52, besides the doubtful one.

In the Nürnberg collection there is wanting Nos. 22, 41, 47, and 52, besides the doubtful one.

And in the British Museum, which, however, has five duplicates, are wanting Nos. 1, 2, 6, 16, 21, 26, 41, and 53, besides the doubtful one.

WENZEL VON OLMUTZ

THE MARTYRDOM OF ST. ANDREW. Described by Bartsch, vi, 329, No. 23. Size, 125 by 112 mm. Engraving on copper.

HANS SCHAUFELEIN

Engravings on Wood

THE LAST SUPPER. Monogram right bottom centre. 233 by 157 mm. Bartsch, vii, 250, No. 22.

CHRIST BEFORE PILATE. Monogram in bottom right hand corner. Size, 231 by 155 mm. This is not B. 25, being too large. A copy is in the British Museum, where it is said to be "undescribed."

CHRIST CROWNED WITH THORNS. Monogram in top left corner. Size, 234 by 159 mm. A copy is in the British Museum. Undescribed.

CHRIST BEARING HIS CROSS. Monogram left bottom corner. Size, 234 by 158 mm. A copy is in the British Museum. Undescribed.

THREE ARQUEBUSIERS, marching towards the right. The one in front with a cap tied on by a kerchief, the centre one hatless, and the third in a hat and feathers. Monogram in left bottom corner. Size, 211 by 162 mm.

A copy is in the British Museum. Undescribed.

THE MARRIAGE DANCE. Proofs of seventeen out of the series of twenty-one. Size of first, 225 by 230 mm. The others about the same.

Bartsch, vii, 267, No. 103. The four of the series that are wanting are Nos. 2, 8, 14, and 21, according to the arrangement in Andresen's reprint (Paris, Tross, 1865, fol.). Only one copy of the first edition of this work appears to be known, printed about 1530. There are two later editions in which the engravings are very much worn.

There is a copy in the library of Andresen's reprint, on vellum.

THE PASSION AND LIFE OF CHRIST. A series of engravings, 235 by 160 mm., which occur in a work by Udalricus Pinder, Nuremberg, 1507. These are thirty-eight in number, of which six are duplicates; and two vary in size, being 255 by 164 mm. and 165 by 125 mm. respectively. Only two bear Schaufelein's mark. Some are reversed copies of the Passion above, others only suggested by them.

There is also a small series of the Passion and Life, 66 by 48 mm., with a border on each side besides; and some others, 95 by 73 mm.

Huth Catalogue, p. 1148. Bartsch, vii, 253, No. 34.

THE PASSION OF CHRIST. Doctrina, Vita et Passio Iesv Christi. Frankfurt. 1537. 4to. (See Huth Catalogue, p. 1304.)

47 engravings, 140 by 101 mm. (Bartsch, vii, 255, No. 35.)

PONTHUS, Der Ritter. Augsburg, 1548. Fol. (See Huth Catalogue, p. 1168.)

The woodcut on the title of a king standing between a knight and a lady (155 by 146 mm.), has Schaufelein's mark in the bottom left corner.

MARTIN SCHONGAUER

CHRIST BEARING HIS CROSS. A large etching containing many figures. One of the most important and uncommon of this artist's engravings. At the bottom centre are the initials M S.

Size, 283 by 430 mm. (See Bartsch, vi, 128, No. 21.)

VIRGIL SOLIS

DAS SYMBOLUM DER HEYLIGEN APOSTEL . . . Durch D. Mar. Luth. (*circa* 1555). Twelve cuts of the Apostles, 119 by 60 mm., each with the monogram.

Huth Catalogue, iii, 879.

BIBLISCHE FIGUREN Des Alten vnd Newen Testaments. Francfurt. 1560. A series of 140 woodcuts, 117 by 78 mm., each with the monogram.

Huth Catalogue, iv, 1372.

EIN NEW KUNSTLICHS BETBUCHLEIN. Nürnberg. 1568. Sm. 8vo. A series of 24 engravings in Holbeinesque frames, all Bible subjects except the first, which is a coat of arms; and

22 engraved plates of description, also in frames, 79 by 60 mm., each with the initial S, not the monogram as usual.

Huth Catalogue, iv, 1373.

DIE GANTZE BIBEL. Zurich. 1536. 2 vols. Fol. These volumes contain a number of small woodcuts from the same designs as those of Holbein's Bible cuts, some of them bearing the monogram V. S.

Huth Catalogue, i, 155.

PETER STEINBACH

TRIVMPHVS CAROLI IMPERATORIS eius nominis quinti. Gedrückt zu Nurnberg/ durch Peter Steinbach/ Formschneider.

Made up of nine separate woodcuts, measuring, when joined together, about 2.78 by 0.422 M.

This engraving is described by Bartsch (ix, 150) from the second issue by Johann Guldenmundt, which differs from the first in the inscription within the wreath, which in the first edition is as above. But the first issue is described by Nägler ("Kunstler Lexicon," xvii, 276) as similar to the "Triumph of Maximilian I," and done in Schäufelin's style. On the right is the triumphal car in which the Emperor is seated. An angel holds a crown over his head. The car is surrounded by Princes, and drawn by four pairs of horses. On the extreme left is a mounted band preceded by the Imperial ensign. Along the procession are many mounted and foot soldiers.

CHRISTOPH WEIGEL

PASSIO DOMINI NOSTRI JESU CHRISTI. Augsburg. 1693. 4to. Engraved from drawings by Johann Jacob von Sandrart. 100 engravings, 121 by 82 mm., together with an engraved frontispiece and title.

ETHICA NATURALIS. Nuremberg. (*circa* 1700.) 100 engravings on one side of the page only, 100 by 97 mm., and engraved title-page.

HANS WEIGEL

COSTUMES: Habitus Praecipuorum Populorum, etc. Ulm. 1639. Fol.

A series of 218 cuts on wood, with Latin inscription over, and German under, of the costumes of various countries, first published in 1577. Probably engraved by Jost Amman. Size about 245 by 165 mm.

V. G. WEIGEL

REPRESENTATION of the High-landers, who arrived at the Camp of the Confederated Army, not far off the City of Mayence the 13th. of August 1743. (The title repeated in German and French.) Norimberga Excudit Christoph: Weigely Vidua.

(1) Engraved title in a rococo border. 286 by 195 mm.

(2) The High-landers, in their accostumes clothes, and downwards hanging cloke. 220 by 186 mm. without the legend.

(3) A High-lander who put on his cloke about his schoulders, when weather is sed to rain.

(4) A High-lander, furnisched with his arms.

(5) A High-lander, that Stands centry, and walking with his cloke, gathered up by half.

(6) An Upper and Under-Officer of the High-landers.

All the plates are numbered and signed in the left bottom corner, "v: G del."

MISCELLANEOUS

NEWE KUNSTLICHE/ WOHLGERISSENE/ vnnd in Holtz geschnittene Figuren/ dergleichen niemahlen gesehen worden. Von den Fürtrefflichsten/ Künstlichsten vnnd Berühmbtesten Mahlern/ Reissern/ vmd Formschneydern/ Als nemblich/ Albrecht Dürer/ Hanss Holbeyn/ Hanss Sebaldt Böhem/ Hanss Scheuflin/ vnnd andern Teutscher Nation Fürtrefflichsten Künstlern mehr. Allen Mahlern/ Kupfferstechern/ Formschneydern: Auch allen Kunst-Verständigen/ vnnd derselben Liebhabern/ zu Ehren vnd gefallen: * * Getruckt zu Franckfurt am Meyn/ In Verlegung Vincentii Steinmeyers. Anno M.DC.XX. Oblong 4to.

Re-impressions from a collection of wood-blocks apparently made by the Frankfort bookseller who published this volume.

Title and preliminaries, 4 leaves; B-Tt in fours; Vv, 2 folding leaves; Xx, 4 leaves; Yy and Yy2 forming 1 folding leaf. The blocks are printed both sides of the leaf, and there are verses in German beneath each up to Ii 1, verso.

SANCTORUM, ET MARTYRVM Christi Icones quaedam artificiosissimae. Der heiligen/ vnd Martirer Gottes künstliche Bildtnussen. Franc, Apud Chr. Egenolphum. (*At end*) M.D.LI. Sm. 8vo.

Woodcut on title, and list of prints, 85, on verso of title. A-F4, in eights. The blocks are various sizes, mostly only occupying half the page, and beyond the name of the martyr depicted, there is no letterpress.

ITALIAN ENGRAVINGS

ANONYMOUS

SAINT JEROME, seated on a bank to the left of the print, is drawing a thorn from the right paw of a lion that lifts its head and roars. Between the two is a skull resting on a closed book. On the right the Saint's hat hanging on a tree. In the left-hand corner a duck swimming. In the background, a series of buildings near a piece of water. At the bottom, a little right of the centre, a tablet with the letters .I.B. and a bird. Outside, and to the right of the tablet, the monogram ·AA·, which may be, as Bartsch (xiii, p. 249, No. 1) thinks, M & H, or A A. *Woodcut.*

Size, 290 by 220 mm. The mark I.B. and bird has been attributed by Zani to Giovanni Battista del Porto; but Dr. Lippmann considers it to be the publisher's mark. (See Schreiber, iii, 311, No. lxxiv.) Bartsch considers the other monogram to be the engraver's mark.

DECADA DE LA PASSION. Por Iuan Coloma. En Caller, 1576. With a series of 11 engravings on copper, 104 by 70 mm., all with the monogram HEG.

See Huth Catalogue, i, 335. From the Yemeniz collection, No. 211.

RAPPRESENTATIONE. A series of 66 of these religious plays, mostly Florentine, all but three containing woodcuts, printed for the most part in the sixteenth century.

See Huth Catalogue, iv, 1221-1228.

BACIO BALDINI

DANTE ILLUSTRATIONS, after Sandro Botticelli. The series of 17 engravings on copper, additional to the two printed in the text of the 1481 Dante. In a proof state.

The only known set. Complete sets are in the Grenville Library, British Museum, Soane Museum, Bibliothèque Nationale, Vienna, Magliabecchi, Spencer-

Rylands, Earl of Crawford's library, one formerly in the Hamilton collection, afterwards in Sir Thos. Gibson-Carmichael library and resold in 1903, and one sold in the Fountaine sale, but none of these are in a proof state.

IO. BAPT. DE CAVALLERIIS

ECCLESIAE ANGLICANAE TROPHAEA, etc., 1584. A series of 36 engravings on copper, 241 by 178 mm.

ECCLESIAE MILITANTIS TRIUMPHI, etc. 1585. A series of 31 engravings on copper, besides the title, 222 by 150 mm.; followed by another supplementary lot of 5, of which half the plate is text.

See Huth Catalogue, i, 278.

ODOARDO FIALETTI

DEG LI HABITI RELIGIONE, etc. Venetia, 1626. 4to. A book wholly engraved, containing 74 plates.

See Huth Catalogue, p. 513.

MARCANTONIO RAIMONDI

THE UNBELIEF OF ST. THOMAS. Christ on the left turned towards St. Thomas on the right, His right hand upraised, His left guiding the right hand of the Saint to the wound in His side. In the background a castle, water, and mountains. In the top right corner, clouds. On the left, a tree. In the bottom right corner, a monogram, .

Woodcut, 284 by 175 mm. The only known engraving done on wood by this master. It occurs on the verso of the fourth leaf of the Epistole & euàgelii volgari hystoriade, printed at Venice in 1512. (See Huth Catalogue, p. 479.) It is not mentioned by the usual authorities, but Dr. Fr. Lippmann has written a monograph on it published in the Jahrbuch der königlich preussischen Kunstsammlungen, vol. i. Supplement-Heft, p. 270, 1880, with a facsimile.

IO. FRANCISCO VENTURINI

BOVIUS, CAROLUS. Rhetoricae Suburbanum. No date or place. A book wholly engraved by Venturini, probably in Rome, about 1690. There are 35 plates, printed on one side only, of six emblems each, and the title-page. 130 by 69 mm.

See Huth Catalogue, i, 190.

GIACOMO FRANCO

HABITI D'HVOMENI ET DONNE VENETIANE, etc. Venice. 1610. Fol.

Engraved title, double plate of "Il gran Conseglio," and 24 other plates of costumes, games, festivals, etc. About 260 by 170 mm.

HABITI DELLE DONNE VENETIANE, etc. Undated. Fol.

Engraved title-page, the same as above, and 20 engravings with a page of letterpress between each. About 230 by 170 mm.

DUTCH ENGRAVINGS

ANONYMOUS

CHRIST CROWNED WITH THORNS. An engraving taken from a Dutch MS. book of prayers, probably one of a Passion series. Christ is seated in the middle on a wooden bench, His hands tied, and feet bare. A soldier on each side is twisting the crown by the aid of sticks. Behind each soldier a person is looking on through open windows. On the right is a little dog. The floor is in squares.

Size, 77 by 77 mm., but 10 mm. of the left side are taken up by a column and pilaster. Coloured gold, silver, emerald-green, yellow-ochre, vermilion, purple, brown, and black. Undescribed, but there is a copy in Brussels.

DEO trin-vni Britanniae bis ultori. In memoriam Classis invincibilis subversae submersae Proditionis nefandae detectae disjectae.—To God. In memorye of his double deliveraunce from ye invincible Navie and ye unmatcheable powder treason.

400 by 517 mm. In the lower right corner, "Invented by Samuell Ward preacher of Ipswich". And, "Imprinted at Amsterdam Anno 1621." No engraver's name.

BALTHASAR FLORIS VAN BERCKERODE

VIEW OF ST. PAULO DE LOANDO, with two maps above on one plate. In Graven-Hage. 1642. 384 by 450 mm.

ABRAHAM BLOOTELING

PORTRAIT OF LORD MONTAGUE, Earl of Sandwich, engraved after a painting by Lely. 340 by 251 mm.

BOETIUS A BOLSWERT

VITAE PASSIONIS ET MORTIS JESU CHRISTI. Apparently a proof set of the engravings from Bourghesius' work. Ant-

werp. 1622. Sm. 8vo. Engraved title and 76 numbered plates. 133 by 72 mm. There is also a copy of the book in the library.

NICOLAES DE BRUYN

ANIMALIVM QUADRVPDVM varij generis effigies in tyronum, praecipuè tamen aurifabrorum gratiam, tabellis aeneis incisa per Nicolaum de Bruin. Antuerpianum: excusa vero et publicata per Ahaswerum van Londerseel Belgam.

A series of 9 plates and an engraved title-page, the plates dated 1594. 83 by 124 mm.

ADRIAN AND HANS COLLAERT

VITA BEATI PATRIS IGNATII LOYOLAE. Antwerp. 1610, fol. Engraved title and 15 numbered plates. 259 by 360 mm.

Plates 3, 7, 9, and 14 by A. Collaerts; 15, by H. Collaerts; title, and plates 2, 5, and 10, by Cornelis Galle; 1 and 6, by Theodor Galle; 4, 8, 11, and 13, by C. de Mallery; and a plan of Rome without indication of the engraver.

ICONES SANCTAE CLARAE B. Francisci Assisiatis primigeniae discipulae, vitam, miracula, mortem representantes. Antwerp. (*Circa* 1560.) 8vo.

Engraved title, portrait, and 32 numbered plates. 146 by 91 mm.

PISCIVM VIVAE ICONES. In aes incisae et editae ab Adriano Collardo. *Circa* 1560. Obl. 4to.

Engraved title and 24 plates. 121 by 187 mm.

ICONES ILLVSTRIVM FEMINARVM Veteris Testamenti. A Philippo Gallaeo collectae atque expressa. No place or date. 4to.

Engraved title and 20 numbered plates, engraved by Hans Collaerts, after M. de Vos. 160 by 191 mm.

CORNELIS VAN DALEN. *See under* CORNELIS VISCHER

ABRAHAM VON DIEPENBEKE

VITA SERAPHICAE VIRGINIS S. Mariae Magdalenae de Pazzis. No place or date. *Circa* 1670. Fol.

Engraved title, portrait, and 49 numbered plates, drawn by Diepenbeke, and engraved by A. Lommelin. 215 by 148 mm.

THEATRVM VITAM, VIRTUTES, miracula R^mi^ P. Gabrielis Maria. No place. 1642. 4to.

Engraved title, portrait, and 24 numbered plates, drawn by Diepenbeke, and engraved by Jo. Bap. Barbé. 136 by 81 mm.

DROESHOUT

PORTRAIT OF JOHN IV, King of Portugal. A separate print of the engraving done for Antonio de Sousa de Macedo's "Lusitania Liberata." London. 1645. Fol. On the verso of p. 649. 286 by 176mm.

JERMIAS FALCK. *See under* CORNELIS FISCHER

CORNELIS GALLE

ABREGE DES VIES DES PRINIPAVX Fondateurs des Religions de l'Eglise. By Estienne Binet. Antwerp. 1634. 4to.

Containing an engraved title and 39 portrats. 149 by 102 mm.

VITA BEATI PATRIS IGNATII LOYALAE. Antwerp, 1610. Fol. *See under* COLLAERT.

D. CATHARINAE SENENSIS Virginis Ss^mae^ Ord. Praedicatorum Vait. Antwerp. No date. 4to.

Engraved title and portrait, and 32 numbered plates. 145 by 88 mm.

PHILIP GALLE

DEORVM DEARVMQVE Capita Ex vetustis numismatibus in gratiam Antiquitatis studiosorum effigiata et edita. Ex museo Abrahami Ortelli Antuerpiae. 1573. Nona editio, aliquot iconibus aucta. (*Colophon:* Antverpiae, Philippvs Gallaevs excvdebat, Anno M.D.LXXXII.) 4to.

Engraved title and 59 plates, 120 by 85 mm. In the Lanna Catalogue (Prag, 1895, No. 4001) only 46 plates are mentioned, from which it appears that his was the first issue. Possibly as the colophon is on the verso of the list of 59 plates, the second issue was in the same year.

THEODOR GALLE

VITA BEATI PATRIS IGNATII LOYOLAE. Antwerp, 1610. Fol. *See under* COLLAERT.

VITA S. NORBERTI. Concinnabat et Elogijs illustrabat R.P.F. IO. Vander Sterre. Antverpiae Theodorus Gallaeus excudit (1622). 4tó.

Engraved title, portrait, and 34 numbered plates. 147 by 88 mm.

HENDRIK GOLTZIUS

A SERIES OF TWELVE PLATES of the Passion of Christ. After Lucas van Leyden. 197 by 131 mm. Many with dates, and all with the monogram H.G.

Described by Bartsch, iii, p. 20.

1. The Last Supper. Ao. 1598.
2. The Prayer in the Garden of Olives. Ao. 97.
3. The taking of Christ. 98.
4. Christ before Caiaphas. Ao. 97.
5. Christ before Pilates. Ao. 96.
6. The Scourging. Ao. 97.
7. Crowning with Thorns. Ao. 97.
8. Christ shown to the people. 1597.
9. Christ bearing His Cross.
10. The Crucifixion.
11. The Entombment. 1590.
12. The Resurrection. Ao. 96.

Plate 3, before the wrong figure 2 was altered. All the indications given by Bartsch show that these are the original engravings.

COSTUMES OF OFFICERS AND MEN of a regiment of the Netherlands. The series of 12 plates. From the Marshall collection. 214 by 155 mm. Engraved by Jan de Gheyn. (Bartsch, iii, 120-122.)

1. The Colonel. Militie Caput, etc. Ao. 1587.
2. The Lieut.-Col. Munus ego absentis, etc.
3. The Drummer. Suta boum pulso, etc.
4. The Ensign. Acer in aduersos, etc.
5. A soldier with broadsword and shield. Dupla ego pro meritis, etc.
6. A Mousquetaire. Auertant frandem, etc.
7. An Arquebusser. Et genus, et mea, etc.
8. A Sergeant. Ante ferox Signanus ago, etc.
9. A Pikeman. Conferto turbare acies, etc.
10. The Paymaster. Tempore si numerem, etc.
11. A Mousquetaire, with morion and lighted match. Jussus in hostiles, etc.
12. The Provost Marshal. Effraenes belli, etc.

VAN DER GUCHT

PORTRAIT OF CHARLES I, after Van Dyck. 168 by 98 mm.

FRANZ HOGENBERG OF MECHLIN

AN OBLONG FOLIO VOLUME, measuring 280 by 350 mm., and 70 mm. thick, in the original calf binding, dated 1614, containing a long series of engravings on copper on historical matters, chiefly battles, massacres, etc., founded on the series issued by Tortorel and Perrisin, which were re-engraved in Germany on a smaller scale, with many others added, and published in volumes bound together, as in the present case. Brunet (vol. v, col. 896) gives some account of these collections, which were studied by M. Michel Hennin and described by him. (" Les Monuments de l'Histoire de France," 1856, *et seq.*)

The contents of the present volume are as follows:

1. Engraved title in Holbeinesque frame, "Kurtze erzeichniss wie Keyser Carolus der V in Africa Dem Konig von Thunis, so von dem Barbarossen vertrieben, mit kriegsrustūg zur hulffe komt," etc., followed by a portrait of Charles V in a round, 172 mm. in diameter. Then 8 plates of his coronation and other events in his reign, with descriptions in German, 241 by 331 mm.

2. The battle of Lepanto. 280 by 370 mm.

3. Portrait of Philip II of Spain, in round, 168 mm. diameter, and 6 plates relating to his reign.

4. Coronation of Mathias of Bohemia, with verses in letter-press beneath, and 5 plates relating to his reign, some with letterpress.

5. Portrait in round of Henry III of France, 182 mm. in diameter, with a separate label under with a verse in French and German.

6. Plates 1-34, numbered, relating to the war with the Huguenots, and Anne de Bourg.

7. Six plates of internal wars in France.

8. Genealogical tree of Henry III and Henry of Navarre.

9. Thirty-two plates of events in the reign of Henry IV.

10. Portrait of Queen Elizabeth. 168 mm. diameter.

11. Seven miscellaneous plates of sieges.

12. Portrait of the Duc de Biron, with two scenes from his life and text. 180 by 187 mm.

13. Portrait of James I and Queen Anne. 195 by 234 mm.

14. Six plates relating to his reign and the Gunpowder Plot.

15. Two plates of the murder of Henry of Navarre and punishment of Ravaillac and 2 of sieges.

16. Folding plate of the festivities at the marriage of Louis XIII and Anne of Spain. 315 by 444 mm.

17. Portrait of Louis XIII as a child on horseback. 205 by 135 mm.

18. Map of the Low Countries.

19. Portrait in round of the Duchess of Parma. 177 mm. in diameter.

20. Plates numbered 1-7 of the wars in Flanders.

21. Portrait in round of the Duke of Alva. 170 mm.

22. Plates numbered 8-15 of the wars in Flanders.

23. Portrait in round of William of Orange. 170 mm.

24. Plates numbered 16-20 and 1-17 of the wars in Flanders.

25. Portrait in round of Requesens. 170 mm.

26. Plates numbered 18-28 and 1-20 (but no 2 or 11) of the wars in Flanders.

27. Portrait in round of Don John of Austria. 167 mm.

28. Plates numbered 1-9 of the wars in Flanders.

30. Portrait in round of Matthias, Archduke of Austria. 184 mm.

31. Plate 1-22, and one unnumbered plate, 30, and 25-28 of the wars in Flanders.

32. Portrait in round of Alexander Farnese, Governor of the Netherlands. 174 mm.

33. Plates numbered 29, 24, 31-45 of the war, mostly in Flanders.

34. Portrait in round of Francis, brother of Henry III of France. 172 mm.

35. Plates numbered 40, 47-51, of the wars in Flanders.

36. Portrait of Gebhardt, Archbishop of Cologne, 116-114 mm., surrounded with letterpress. "Colon. excudebat Franciscus Hogenberg. cum Grat. & Priuileg. Caes. Anno 1583."

37. Plates numbered 52-59 of the wars in Flanders.

38. Portrait of Ernest, Count Palatine, Archbishop of Cologne, 125 by 140 mm., surrounded by letterpress, "Anno 1583 & 1584."

39. Plates numbered 60-77 of the wars in Flanders and Germany.

40. Portrait of Adolff Graff zu Neuwenahr. 216 by 165 mm.

41. Plates numbered 78-94 and 96-104 of the war in Flanders, chiefly under the Duke of Parma.

42. Portrait in round of Robert Dudley, Earl of Leicester. 185 mm.

43. Plates numbered 105-109, and 12 unnumbered, of the Armada, and wars in Germany and Flanders.

44. Portrait in round of Maurice, Prince of Nassau. 167 mm.
45. Fourteen unnumbered plates of the war in Flanders.
46. Portrait in round of Ernest, Archduke of Austria. 177 mm.
47. Seven unnumbered plates of the war in Flanders.
48. Portraits in round of Don Albert of Austria and Isabella his wife, daughter of Philip II. 177 mm. each.
49. Twenty unnumbered plates of the war in Flanders.
50. Portrait of the General Spinola. 175 by 173 mm.
51. A plate, 97 by 158 mm., of a soldier taking a thorn from a lion's foot, punning on Spinola, "Ad ill Ducem Ambrosium Spinolam, Carmen Augurale," followed by 30 lines.
52. Eleven plates of the war in Flanders.
53. Portrait of the Franciscan Commissary General John de Ney, dated 1607. 215 by 115 mm.
54. Twelve plates of the war.
55. Marriage of the Count Palatine and Magdalen of Bavaria.
56. Plan of the new town of Mullheim.

ROMEYN DE HOOGHE

FIGHT BETWEEN THE FRENCH AND THE DUTCH for the Island of Tobago, 1677. A large engraving, 412 by 503 mm., with inset map and plans at the bottom.

CORNELIS HOLSTEYN. *See under* CORNELIS VISCHER

PEETER HUYBRECHTS

PORTRAIT OF CHARLES I, half length in an oval, in hat and cloak, with the Garter on his right shoulder. 121 by 97 mm. Size of plate, 151 by 105 mm.

JAN VAN LOCHEN

THE AGES OF SIN, or Sinnes Birth & groweth, etc. (London, T. Jenner, *circa* 1655.) A series of 9 plates, the last signed "Ja. v. L. fecit," with a verse under each. 149 by 103 mm.

LUTMA. *See under* CORNELIS VISCHER

C. DE MALLERY. *See under* COLLAERT

THEODOR MATHAM. *See under* CORNELIS VISCHER

JEAN MEYSSENS

LES POVTRAICTS DE TOVS LES SOVVERAINS PRINCES et Dvcs de Brabant. Title and 54 numbered plates, engraved by Fred. Bouttats, Peeter de Iode, C. Waumans, P. de Baillieu, P. van Schuppen, Jac. Neeffs, P. Clouwet, and Richard Collins. *Followed by:*

CORNELIS MEYSSENS

EFFIGIES DES FORESTIERS ET COMTES DE FLANDRES. Engraved title and 45 unnumbered portraits. Engraved by C. Meyssens, the son of Jean. *Followed by:*

LES POVRTRAITS DES SOVVERAINS PRINCES ET COMTES DE HOLLANDE. Engraved title and 39 numbered portraits by C. Meyssens, and 1 unnumbered by Iode.

About 173 by 117 mm.

CRYSPIN DE PASSE FAMILY

PORTRAIT OF QUEEN ELIZABETH, after a painting by Isaac Olivier. Full length, holding the sceptre and orb. Believed to be the finest impression known. 343 by 225 mm.

EFFIGIES REGVM AC PRINCIPVM, eorum scilicet, quorum vis ac potentia in re nautica seu Marina prae caeteris spectabilis est * * Summa diligentia et artificio depictae, et tabellis aeneis incisae a Crispiano Passaeo Zelando. (Cologne, *circa* 1598.) Fol.

Engraved title, 145 by 100 mm., followed by six leaves of letterpress.

Four engravings of ships, about 133 by 100 mm.

A map of the two hemispheres. 160 by 238 mm.

Two maps of the heavens, 145 by 103 mm.

Portraits of Henry IV of France, Christopher Columbus, Pope Clement VIII, Philip II of Spain, Sigismund III of Poland, James VI of Scotland, Christian IV of Denmark, Doge Pascali Ciconia, Queen Elizabeth, Sultan Mahomet II, Sir Francis Drake, Americus Vesputius, Count Maurice of Nassau, Ferdinand Magellan, Thomas Cavendish, Andrea Doria of Genoa, Francis Pizarro, and Rénée Laudonnière. All busts in ovals, about 130 by 95 mm.

REGIAE ANGLICAE Maiestatis pictura, et Historica declaratio. Ultraiecti apud Crispianum Passaeum Zeelan: anno Sal: human: 1613. 4to.

This is a re-issue of title and 10 plates, originally published in 1604, to some copies of which a letterpress in Dutch was appended, but in this issue the portrait of Queen Elizabeth is withdrawn, and in that of James I the hat is reduced to half its previous height and a large lace collar added with other slight alterations. The portraits of Queen Anne and Prince Henry are slightly altered also. Six portraits are added, viz.: Charles, Duke of York, afterwards Charles I; Princess Elizabeth; Frederick IV, Count Palatine of the Rhine; his wife, the Princess Louisa of Orange; Frederick, Count Palatine of Bavaria; and Count Maurice of Nassau.

Prefixed to this edition is a German text of 10 leaves, with the title: "Abbildung dess Durchleuchtigen Hochgebornen Fürsten vnd Herrn/ Herrn Friderichs dess V. diss Nahmens/ dess Heyligen Römischen Reichs Churfürsten/ * * Vnd der Durchleuchtigen Hochgebornen Furstind vnd Frawen/ Frawen Elisabeth/ ältesten Tochter dess Königs in gross Britannien/ Franckreich vnd Irelandt/ ihrer Fürstlichen Gnaden Gemahlin/ Beneben ihrer Königlichen vnd Churfurstlichen Eltern vnd nechsten Blutsverwandten. Durch Crispinum de Passe in Kupffer geschnitten * * Getruckt zu Arnheim bey Johan Janson im Jahr M.DC.XIII."

LIBER GENESIS Æreis formis a Crispin Passaeo expressus. Arnhemii. 1616. 4to.

Engraved title, and 59 engravings, 77 by 127 mm., with letterpress verse in German and Latin, printed on one side of the leaf only.

DELICIARVM Juuenilium libellus elegãtissimus, varijs huius seculi voluptatum imaginibus illustratus. Nunc primum in lucem editus per Crispianum Passaeum depictorum earundem et excusorem. No place or date. Obl. 4to.

Engraved title and 11 plates, 100 by 152 mm.

SPECVLVM HEROICVM. Principis omnium temporum Poëtarum. Homeri, Id est argumenta xxxiiij. librorum Iliados in quibus veri Principis Imago Poëticè, elegantissime exprimitur. Les XXIIII. Livres d'Homere. Reduict en tables demonstratives figurées, par Crespin de Passe, excellent graveur. Chacque livre redigé en argument Poëticque. Par le Sieur I. Hillaire, S^{r} de la Riviere rouennois. Utrecht. 1613. 4to.

Engraving of Homer on the title, 3 leaves of text, and on the verso of the third a portrait of the author. Six more leaves of text, and then 24 leaves printed on one side only, each with a plate, 80 by 125 mm. Finally 4 leaves of text.

JOAN SADELER OR SADLER

PASSIO VERBIGENAE QVAE NOSTRA REDEPTIO CHRISTI, Nos ducit ad summi tecta paterna poli. A series of title-plate and 13 plates of the Passion, in ovals, 152 by 112 mm., each signed "Ioan: Sadler Excvd: Marc: Geraerd figvr:" Done apparently for Goldsmith's use.

DIRK STOOP

A SERIES OF SEVEN PLATES to commemorate the departure from Portugal and entry into England of Catherine of Braganza, Queen of Charles II:

1. The Entrance of the Lord Ambassador Mountague into the Citty of Lisbone the 28 day of March 1662. 193 by 562 mm.

2. The publique proceeding of the Queenes Ma^{tie} of Greate Britaine through y^{e} Citty of Lisbone y^{e} 20th day of Aprill 1662. 185 by 550 mm.

3. The manner how her Ma^{tie} Dona Catherina imbarketh from Lisbon for England. 190 by 560 mm.

4. The Duke of York's meeting wth y^{e} Royall Navy after it came into the Channell. 191 by 567 mm.

5. The Maner of the Queenes Ma^{ties} Landing at Portsmouth. 187 by 552 mm.

6. The Comming of y^{e} King's Ma^{tie} and y^{e} Queenes from Portsmouth to Hampton court. 165 by 546 mm.

7. The Triumphall Entertainment of y^{e} King and Queenes Ma^{tie} by y^{e} Right Hon^{ble} y^{e} Lord Maior and Cittizens of London at their coming from Hampton-court to Whitehall (on y^{e} River Thames) Aug: y^{e} 23 1662. 184 by 543.

Described by Nagler, "Künstler-Lexicon," xvii. On p. 407 he says: "Vollständig findet man sie jedenfalls äusserst selten," and he only knows of sets at Dresden and Copenhagen. The series is in the British Museum. Bartsch, in describing the series (iv, 99, note), says: "Elles sont si rares qu'on n'en trouve dans les plus grandes collections que des pièces détachées."

A SERIES OF EIGHT VIEWS of Lisbon:

1. General view of Lisbon, dedicated "A Illust^{ssa} L^{ta} D. Catharina Rajnha da gran Bretanha D.V.C. R. Stoop 1660." 185 by 278 mm.

2. Vista de Santo Amato E. Prospectiuo do Lugar de Bellem. 190 by 265 mm.

3. O Convento de S^{to} Hieronimo. Em Bellem. 153 by 227 mm.

4. Vista do Convento da Madre de Deus. 190 by 263 mm.

5. A Torre E entrada da Barra de Bellem. 147 by 225 mm.

6. O Palacio Reyal De Lixboa. 153 by 226 mm.

7. O Palacio do Infante Dom Pedro. Em O Corpus Sancto Em Lixboa. 157 by 228 mm.

8. Touros Reays nos Festas do Casamento da Raynha da gran Bretanha. Em Lixboa. 1661. 147 by 223 mm.

Described by Nagler, xvii, Nos. 20-27. On p. 408 he says: "Dieses Werk ist in ganser Folge ausserordentlich selten," and only knows of two sets, both in private collections. Bartsch does not mention them. There is a series in the British Museum, with some plates in very slightly different states.

Both this and the series above are said to be the finest impressions known.

CORNELIS VISCHER

VARIARVM IMAGINVM a Celeberrimis Artificibus Pictarum Caelaturae elegantissimis Tabulis repraesentatae. Ipsae Picturae partim extant apud viduam Gerardi Reynst. Amsterdam. Fol.

This collection was published by the widow from the pictures in her husband's gallery, a series of 33 engravings, all in proof state, with a copy of the first state of the picture of the Madonna after Raphael in addition. Engraved by Cornelis Vischer, Cornelis van Dalen, Jeremias Falck, Cornelis Holsteyn, Abraham Lutma, and Theodor Matham.

By C. VISCHER:

1. Bust of a lady, with her hand on her chest. After Parmigiano. 365 by 260 mm.
2. Half length of an old lady at her toilette. After Jan van der Lys. 370 by 304 mm.
3. The Entombment and Virgin fainting. After Bassano. 370 by 281 mm.
4. The Ascension. After Paul Veronese. 403 by 307 mm.
5. Abraham setting out on his journey. After Bassano. 306 by 374 mm.
6. Abraham's arrival at Sichem. After Bassano. 293 by 369 mm.
7. The Madonna and Child, the former picking a flower. After Titian. 282 by 380 mm.
8. The Holy Family, with St. John presenting fruit. After Palma Vecchio. 275 by 370 mm.
9. Susanna and the Elders. After Guido Reni. 292 by 375 mm.
10. The Kilns. After Pieter de Laer. 311 by 380 mm.
11. The Robbers. After the same. 310 by 383 mm.
12. An attack on a convoy. After the same. 365 by 482 mm.
13. Portrait of Andria di Odoni. After Lorenzo Lotto. 307 by 382 mm.

By CORNELIS VAN DALEN:

14. Portrait of Boccaccio. After Titian. 380 by 281 mm.
15. Portrait of Giorgione. After Sebastian del Piombo. 380 by 282 mm.
16. Portrait of Sebastian del Piombo. After Titian. 380 by 282 mm.
17. Portrait of Arretino. After Titian. 379 by 280 mm.

By JEREMIAS FALCK:

18. Christ bearing His Cross, St. Veronica, and others. After Bassano. 357 by 290 mm.
19. The Nativity. After L. Cotto. 307 by 372 mm.
20. The Presentation in the Temple. After A. Schiavine. 274 by 373 mm.
21. The Holy Family, with Tobit presenting a fish. After Palma Vecchio. 282 by 400 mm.
22. Semiramis, half length, being informed of a revolution. After Guercino. 271 by 382 mm.
23. Three males and one female, half length, looking at a scroll of music. After Giorgione. 274 by 389 mm.
24. A drinking scene, soldiers and women. After Le Ducq. 250 by 376 mm.

By CORNELIS HOLSTEYN:

25. Portrait of Isabel d'Este. After Correggio or Giulio Romano. 376 by 304 mm.

By LUTMA:

26. The head of an Evangelist. After . . . . 350 by 291 mm.

By THEODOR MATHAM:

27. Half length of a lady holding a palette and being crowned by Cupid with a wreath. After Guido Reni. 233 by 280 mm.

28. The Head of St. Peter. After Guido Reni. 376 by 282 mm.

29. The Madonna and Child. First state. After Raphael. 318 by 256 mm.

30. The same, re-engraved. 363 by 289 mm.

31. The Madonna and Child, with St. John presenting a bird. After Bassano. 392 by 285 mm.

32. The Marriage of St. Catherine. After Paul Veronese. 273 by 407 mm.

By ANON.:

33. A Saint asleep against a rock, seeing a vision of three Angels with a cloth full of animals.

34. A Saint asleep on a bed, listening to a heavenly choir.

CLAES JANSS VISCHER

BESCHRYVINGE van't in-nemen van de Stadt Salvador. Amsterdam. 1624. An engraving with letterpress beneath, 194 by 380 mm.

Copied by De Bry in the "Grand Voyages," part xiii, p. 62.

A VIEW OF SAN SALVADOR, with an inset plan at the top, and oval portrait of P. P. Heyn in the lower right corner. 438 by 565 mm. Letterpress on a separate sheet. Amsterdam. 1628. In two sheets pasted together.

A BIRD'S EYE VIEW OF OLINDA, with an inset map, and a picture of a sugar factory. Text on each side in French. 360 by 686 mm. Amsterdam. Two plates pasted together.

There is another plate in the Collection of the left half of the view of Olinda, apparently the same, but actually a trifle larger, being 363 by 465 mm., in place of 360 by 459 mm.

A COMPANION VIEW OF OLINDA. In two parts joined. Together, 178 by 913 mm.

These two plates were copied by De Bry, "Grands Voyages," pp. 37 and 145 Part XIII.

A VIEW OF PORTO CALVO, with an inset map in the right top corner and medallion portrait of Col. Artischotsky, and a medallion portrait of Count Mauritz of Nassau in the left top corner. No mark of engraver. 325 by 395 mm.

A VIEW OF THE COAST OF HAVANA, with ships in the foreground. In two parts to be pasted together. The taking of Spanish

galleons by the Dutch under Admiral Vlissingen. Middelburgh. 1628. 386 by 319 mm., and 386 by 316 mm.

TAKING OF THE SPANISH SILVER FLEET IN CUBA. With inset medallion at the top of P. P. Heyn. 273 by 351 mm.

Companion engraving, with text beneath, and medallion at the top corners, of P. P. Heyn and Admiral H. C. Lonq. Amsterdam. 214 by 407 mm.

This last was copied by De Bry in the "Grands Voyages," Part XIII, 136.

A VIEW OF THE TOWN OF ST. FRANCISCO DE CAMPETIE, with inset map in the right top corner, and view of the town of Trugillo in the left top corner. In two parts, pasted together. 217 by 630 mm. Amsterdam. 1633.

G C W or I G B

A LARGE PANORAMIC VIEW OF OLINDA, in four sheets, the two centre ones pasted together. In one part a monogram GCW, and in the right hand bottom corner a dedication finishing: "Olindae di Phernambvco tabulam D.D.D. I.G.B." Beginning on the right the sheets measure respectively, 407 by 534, 534, 536, 538 mm.

TWO VIEWS OF A NAVAL BATTLE off the coast of Cuba on two sheets pasted together, with a common heading in white letters on a black ground, apparently by the same artist as the above. Amsterdam, *circa* 1629. 354 by 934 mm.

ANTON, JEROME, and JOHANN WIERIX

PORTRAIT of Sir Thomas More. "Anton Wierx fecit et excud." 79 by 58 mm.

PORTRAIT of Henry IV of France. In an oval. "Anton Wierx fecit et excud." No inscription beneath. Size of plate, 95 by 67 mm.

PORTRAIT of Isabella Clara Eugenia of Spain, in an oval, with a jewelled hat and feathers. "Anton Wierx fecit." 137 by 88 mm.

PORTRAIT of Isabella of Austria, daughter of Philip II. "Anton Wierx fecit et excud." 78 by 57 mm.

THE PASSION OF CHRIST. A series of 17 engravings after Martin de Vos, by Anton Wierx or Wierix, and one by Crispin de Pass, each in a border of animals and plants in the style of Horae. 187 by 157 mm.

VITA B. P. IGNATII de Loyola Fundatoris Societatis Jesv. Hieronimus Wierx inuenit incidit & excudit. Cum Gratia et Priuelegio Piermans. (Antwerp, n.d.)

Title and 12 plates, 103 by 65 mm.

EVANGELICAE HISTORIAE IMAGINES Ex ordine Euangeliorum, quae toto anno in Missae sacrificio recitantur, In ordinem temporis vitae Christi digestae. Auctore Hieronymo Natali Societatis Iesu Theologo Antuerpiae Anno Dni M.D.XCIII. Fol.

Engraved title, and 153 plates. 227 by 141 mm.

Brilliant impressions of the plates, from which very few were taken off before they were attached to the work of Natalis, the first edition of which was published two years later, in 1595.

Some of the plates are after Martin de Vos, others Bernard Pass. Some engraved by Adrian Collaert, and some by Ant. Wierx.

IESV CHRISTI DEI DOMINI Salvatoris nr̄i Infantia. (Antwerp, *circa* 1600.)

Sixteen plates and engraved title, 97 by 63 mm.

SPECVLVM VIRGINITATIS (*circa* 1600). Twelve plates and engraved title-page, 91 by 57 mm.

SEVENTEEN PLATES of Devotional Subjects. (Antwerp, *circa* 1600.)

1. Death striding over the Flesh, Concupiscence, and Pride. 100 by 70 mm.
2. The spies with the grapes, and Christ on the Cross. 121 by 67 mm.
3. The Magi at Bethlehem. 123 by 74 mm.
4. The Virgin, Christ, two angels, and children. Signed H. V. Balen, 132 by 90 mm.
5. Christ, the Host, and two priests. 116 by 77 mm.
6. Christ on the Cross, an angel and hermit. 88 by 61 mm.
7. Christ on the Cross, and four kneeling religious men with halos. 108 by 66 mm.
8. Christ on the Cross and kneeling monk. 99 by 71 mm.
9. The Child Christ and I.H.S. in frame of cherubs. 101 by 66 mm.
10. The Child Christ in a heart, in frame of rosary and glory. 92 by 58 mm.
11. St. Michael and the Devil. 87 by 61 mm.
12. St. Lydtwina receiving a branch from an angel. 115 by 83 mm.
13. A dying hermit, half length. 100 by 64 mm.
14. The circumcision, in a frame of the rosary. 98 by 64 mm.
15. The Virgin and Child, two angels and the Holy Ghost. 124 by 84 mm.
16. The Descent of the Holy Ghost. 123 by 84 mm.
17. The Pentecost. 107 by 71 mm.

HEINRICH WIRINGS

ALBUM AMICORUM. Small oblong 8vo. volume, described p. 1600-1 of the Huth Catalogue.

Contains: German title, Latin title, 28 coats of arms for filling in by hand, and 17 of satirical or fanciful subjects.

No other perfect copy recorded. The only other recorded copy, which is at South Kensington, has no Latin title, and only 24 out of the 45 plates.

FRENCH ENGRAVINGS

ANONYMOUS

A SERIES OF WOODCUTS published at Lyons by Jean de Tournes, probably by Bernard Salomon, comprising:

Twenty-two architectural subjects, all with various forms of steps in them. 46 by 73 mm.

Eleven physiognomical portraits, two heads in each woodcut. About 51 by 70 mm., without borders.

Seven representations of the planets. 58 by 68 mm.

Six oval-shaped emblems, in ornamental frames. 53 by 45 mm.

This series is in the British Museum, but wants two of the emblems. On the other hand it has seventeen other miscellaneous cuts. The only indication of origin is a title-page with the words: "A Lion. Par Ian de Tovrnes. M.D.LVI." in an ornamental border.

JEAN DUVET

A SERIES OF TWENTY-THREE ENGRAVINGS on copper, to illustrate the Apocalypse. Described by E. Jullien de la Boullaye in his "Etude sur la Vie et sur l'Œuvre de Jean Duvet" (Paris, 1876, 8vo, pp. 85-115), who adopts the numeration of Robert-Dumesnil, as here given. There is a series in the British Museum.

(27.) Jean Duvet studying the Apocalypse. 292 by 213 mm.
(28.) St. John's vision of the seven gold candlesticks. 296 by 216 mm.
(29.) The Almighty calls St. John up to Heaven. 298 by 211 mm.
(30.) St. John's vision of the four horsemen. 297 by 214 mm.
(31.) The Fifth Angel blows the trumpet. 300 by 219 mm.
(32.) The Four Angels hold back the winds. 296 by 210 mm.
(33.) The Saints bless the Trinity. 301 by 210 mm.
(34.) The Almighty distributes the Seven Trumpets to the Angels. 295 by 215 mm.
(35.) The Angel blows the Sixth Trumpet. 300 by 215 mm.
(36.) St. John eating the book. 298 by 212 mm.
(37.) The destruction of Babylon. 300 by 219 mm.
(38.) The Woman standing on the moon. 292 by 206 mm.
(39.) St. Michael and the Angels fight the devils. 291 by 211.

(40.) The Beast with seven heads and ten horns. 301 by 221 mm.
Copies of this plate are known before the inscription "Hist. Cap. 14. Apoc."
(41.) Christ with the Three Angels. 300 by 218 mm.
(42.) The Dragon with two horns, and Beast with seven horns. 300 by 216 mm.
(43.) The great Whore of Babylon seated on the Beast. 298 by 217 mm.
(44.) Destruction of the Whore of Babylon and the Dragon. 298 by 207 mm.
Copies exist before the inscription over the two broken columns.
(45.) Christ on a white horse. 298 by 216 mm.
(46.) The Angel in the Sun calling the birds of prey. 295 by 214 mm.
(47.) The Angel receives the Key from the Almighty, and chains the Devil. 295 by 216 mm.
(48.) The Angel shows St. John a vision of the New Jerusalem. 297 by 215 mm.
(49.) The Angel shows St. John a vision of the Almighty and the River which flows from the foot of His throne. 291 by 211 mm.

HONORE FRAGONARD

FIFTY-SEVEN DESIGNS for the illustration of the Contes de La Fontaine, together with two portraits engraved by Martial. The second state, in black. Paris. 1880-83.

And 14 illustrations designed and engraved by Martial. The second state, in bistre. Paris, 1883.

FIFTEEN ENGRAVINGS from Fragonard's designs, done for P. Didot's edition of the Contes, 1795:

(1.) Joconde.
(2.) Le Cocu battu.
(3.) Le Mari Confesseur.
(4.) Le Savetier.
(5.) Le Paysan.
(6.) La Gageure: La Servante.
(7.) Le Calendrier.
(8.) La Femme Avare.
(9.) On ne s'avise.
(10.) Le Gascon.
(11.) La Coupe.
(12.) Le Paté.
(13.) Le Magnifique.
(14.) La Matrone (*before letters*).
(15.) Belphegor.

Included in this series are a sepia portrait of La Fontaine and the following engravings:

(1.) Joconde, after Mallet (*before letters*).
(2.) La Fiancée: La Cassette, after Monet.
(3.) Le Glouton, after Touze.
(4.) Le Baiser Rendu, after Touze.

And the following, all before letters, of uncertain authorship:

(1.) La Gageure: Le Poirier.
(2.) La Gageure: Le Fil.
(3.) La Fiancée: Le Chevalier.
(4.) Le Juge de Mesle.
(5.) Le Fleuve Scamandre.

Only 37 engravings of this series were done, and no complete collection is known.

LEONARD GAULTIER

A SERIES OF 108 ENGRAVINGS on copper, illustrating the Life of Christ. (1576-77.) About 62 by 58 mm.

LEVY

FIVE ENGRAVINGS to illustrate Lafontaine's "Psyche." *Epreuves Chine avant la lettre.* 30 by 62 mm.

A COLLECTION OF 342 ENGRAVINGS and 6 duplicates of the Royal Family and Court of France, costumes and fancy subjects, as follows:

1. Le Roy. Chez N. Bonnart.
2. Louis le Grand. Chez A. Trouvain.
3. Louis le Grand. R. B. del.
4. Louis Quatorze. R. B. del.
5. Marie Anne. Fille de Louis le Grand. N. Arnoult fecit.
6. Louis Dauphin de France. R. Bon. del.
7. Louis Dauphin de France. Chez A. Trouvain.
8. Monseigneur le Dauphin. R. B. del.
9. Monseigneur le Duc de Burgogne. Chez A. Trouvain.
10. Monseigneur le Duc d'Anjou. Chez A. Trouvain.
11. Monseigneur le Duc de Berry. Chez A. Trouvain.
12. Monseigneur le Duc de Bourgogne. Chez Trouvain.
13. Monseigneur le Duc d'Anjou. Chez A. Trouvain.
14. Monseigneur le Duc de Berry. Chez A. Trouvain.
15. Louis de France, Duc de Bourgogne. R. B. del.
16. Charles de France, Duc de Berry. R. B. del.
17. Philippe de France, Duc d'Anjou. R. B. del.
18. Monseigneur le Duc de Bourgogne. R. Bonnart del.
19. Monsieur. Chez A. Trouvain. 1694.
20. Madame. Chez A. Trouvain. 1694.
21. Monsieur le Duc de Chartre. Chez A. Touvain. 1694.
22. Monsieur le Duc de Chartres. Chez H. Bonnart.
23. Françoise Marie de Bourbon. Chez H. Bonnart.
24. Françoise Marie de Bourbon. R. B. del.
25. Mademoiselle. N. Arnoult fec.
26. Philipes de Bourbon, Duc de Chartres. H. Bonnart.
27. *Duplicate* of No. 24.
28. Monsieur le Duc. R. B. del.
29. Louis de Bourbon, Duc d'Anguien. R. B. del.
30. Elisabeth Charlote Palatine, Duchess d'Orleans. R. B. del.
31. Louis, Duc de Bourbon. R. Bonnart del.
32. François Louis de Bourbon. R. B. del.
33. Louis Auguste de Bourbon. Chez H. Bonnart.
34. Louise Benedicte de Bourbon. Chez H. Bonnart.
35. Louis Alexandre de Bourbon. R. B. del.
36. *Duplicate* of No. 16.
37. Monsieur le Prince de Conty. Chez A. Trouvain. 1694.
38. Louis Auguste de Bourbon. Chez A. Trouvain.
39. Louis Alexandre de Bourbon. Chez A. Trouvain.
40. François Louis de Bourbon. H. Bonnart.
41. Marie Therese de Bourbon. R. B. del.
42. Victor Amedée, Duc de Savoye. R. B. del.
43. Anne Marie d'Orléans. H. Bonnart.
44. Louis François, Marquis de Boufflers. R. B. del.
45. Elisabeth Charlote Palatine. H. Bonnart.
46. Louise Françoise de Bourbon. R. B. del.

47. La Famille Royale. N. Arnoult fecit.

48. Le Roy d'Espagne. R. B. del. 1695.

49. Jacques IIe, Roy d'Angleterre. R. B. del.

50. Le Prince de Galles. Graué par A. Trouvain. 1694.

51. Le Prince de Galles. R. B. del.

52. Pierre Second Roy de Portugal. H. Bonnart.

53. Le Prince Georges de Dannemark. R. Bonnart del.

54. Guillaume de Nassau, Prince d'Orange. R. B. del.

55. Le Prince de Nassau. R. B. del. 1695.

56. Monsieur l'Electeur de Bavière. Chez Henry Bonnart. 1694.

57. Joseph Boguslas Sluska. Chez Henry Bonnart.

58. Messire Claude de St. George. Chez A. Trouvain.

59. Monsieur le Duc de Vendôme. Chez ledit Trouvain.

60. Monsieur le Duc de Vendosme. Chez H. Bonnart. 1694.

61. Philippes de Vendosme. Chez H. Bonnart. 1694.

62. Philippe de Vendôme. Chez A. Trouvain.

63. Louis Duc de Vendôme.

64. Philippe de Vendôme.

65. Monsieur le Prince de Wirtemberg. R. B. del. 1695.

66. Charles de Rohan. R. B. del.

67. *Duplicate* of No. 66.

68. Monsieur de Catinat. Chez A. Trouvain.

69. Monsieur le Chevalier de Lorraine. Chez A. Trouvain.

70. Monsieur le Duc de Chaunes. Chez A. Trouvain. 1694.

71. Monsieur le Marechal de Tourville. R. B. del.

72. Monsieur de Bouflers. Chez Trouvain. 1696.

73. François Henry de Montmorency. R. Bonnart del.

74. Monsieur le Duc de Montmorency. R. B. del. 1695.

75. Guy de Durasfort, Comte de Lorge. N. Arnoult fecit.

76. François de Neufville, Duc de Villeroy. H. Bonnart.

77. François de Neufville. N. Arnoult f.

78. Nicolas de Catinat. H. Bonnart.

79. Monsieur le Comte de Luxe. R. B. del. 1694.

80. Le Sr. Jean Baert. Chez A. Trouvain.

81. LeCapitaine Jean Baert. R.B.del.

82. Le Sr. Iean Bart. Chez N. Arnoult.

83. Abbé. Chez H. Bonnart.

84. Abbé en just' au-corps. R. B. del.

85. Homme de Qualité estant a' l'Eglise. Chez A. Trouvain.

86. Homme de Qualité. Dessiné par I. D. de St. Iean. 1694.

87. Homme de Qualité. Dessiné par I. D. de S. Iean. 1693.

88. Homme de Qualité Chantant. R. B. del.

89. Homme de Qualité en habit galonne. St. Iean. 1693.

90. Homme de Qualité. Chez H. Bonnart.

91. *Duplicate* of No. 84.

92. Le R. P. François de la Chaise d'Aix. Chez H. Bonnart.

93. Madame. Chez A. Trouvain. 1694. (*Not a duplicate of No.* 20.)

94. Madame la Duchesse de Chartre. N. Arnoult fecit.

95. Madame la Duchesse de Chartre. Chez A. Trouvain. 1694.

96. Madame la Duchesse. R. B. del. 1694.

97. Madame la Duchesse de Bourbon. N. Arnoult fecit.

98. Madame la Princesse de Conty douariere. Chez A. Trouvaine.

99. *Idem.* Chez H. Bonnart. 1694.

100. Madame la Princesse de Conty. R. B. del. 1694.

101. *Idem.* Chez A. Trouvain. 1694.

102. Madame la Duchesse du Maine. Chez A. Trouvain.

103. Madame la Duchesse de Parme. R. B. del. 1695.

104. Madame la Duchesse de Sauoye. R. B. del. 1694.

105. Madame l'Electrice de Brandebourg. R. B. del. 1695.

106. Madame la Princesse de Soubize. Chez Trouvain.

107. Madame la Princesse de Bournonville. R. B. del. 1694.

108. *Idem.* Chez A. Trouvain. 1694.

109. Madame la Duchesse de Bouillon. Chez A. Trouvain.

110. *Idem.* N. Arnoult fecit.

111. Madame la Duchesse de Nevers. Chez H. Bonnart. 1695.

112. Madame la Duchesse de Sforze. Chez A. Trouvain. 1695.

113. Madame de Soisson. Chez A. Trouvain.

114. Madame la Duchesse de Valentinois. Chez A. Trouvain. 1694.

115. *Idem.* Rob. Bonnart del. 1694.

116. Madame la Duchesse de Roquelaure. Chez A. Trouvain. 1695.

117. Marie de Crevant, Duchesse D'humiere. R. B. del.

118. Madame la Duchesse de Holstein. R. Bonnart del. 1695.

119. Madame la Duchesse de Montfort. Chez H. Bonnart. 1695.

120. Madame la Duchesse de Lude. R. Bonnart del. 1694.

121. Madame la Duchesse de Porsmouth. Chez H. Bonnart. 1695.

122. Madame la Marquise de Villequier. R. B. del. 1694.

123. Madame de B . . . en Magdelaine. R. B. del. (Open letters.)

124. Madame la Marquise d'Entragues. R. Bon. del. 1695.

125. Madame la Marquise d'Antin. R. Bonnart del. 1695.

126. Madame la Marquise de Rochebaron. Chez A. Trouvain. 1695.

127. Madame la Marquise de Seignelay. Chez H. Bonnart. 1694.

128. Madame la Marquise de Richelieu. R. B. del.

129. Madame la Marquise de Quélus. Chez A. Trouvain. 1694.

130. Madame la Marquise de Florensac. Graue par A. Trouvain. 1694.

131. Madame la Marquise de Belfons. R. B. del.

132. Madame la Marquise de Richelieu. R. B. del.

133. *Idem.* Chez A. Trouvain. 1694.

134. Madame de Montespan. Chez A. Trouvain. 1694.

135. Madame de Maintenon. N. Arnoult f.

136. Madame la Marquise de Grancey. R. B. del. 1694.

137. Madame la Marquise de Rochebaron. R. Bonnart del. 1694.

138. Madame la Marquise d'Angeau. N. Arnoult fecit.

139. Madame la Marquise de Polignac. Graue par A. Trouvain. 1694.

140. Madame la Marquise de Villequier. Chez A. Trouvain. 1694.

141. Madame de Seignelay. N. Arnoult fecit.

142. Madame la Comtesse de Tonnerre. R. Bon. del. 1695.

143. Madame la Comtesse d'Olonne. Chez A. Trouvain. 1694.

144. Madame la Comtesse du Roure. R. B. del. 1694.

145. *Idem.* Chez A. Trouvain. 1694.

146. Madame de Ludre. N. Arnoult fec.

147. Anne Chabot de Rohan. R. B. del.

148. Mademoiselle de Mennetoud. R. B. del. 1695.

149. Mademoiselle de Loube. R. B. del. 1694.

150. *Idem.* Chez A. Trouvain.

151. Charlotte de Cochfillet de Vaucelas. R. B. del.

152. Philis de la Tour du Pin la Charce. R. B. del. 1695.

153. Mademoiselle de la Varenne. R. B. del. 1694.

154. Les trois Enfans de France. R. B. del.

155. Le Jeu du Billard. N. Arnoult fec.

156. Le Jeu de Dez. N. Arnoult fecit.

157. Le Jeu de Dames. N. Arnoult fecit.

158. Simphonie du Tympanum, etc. R. B. del.

159. Concert. Chez H. Bonnart.

160. Dame sollicitant son Rapporteur. R. B. del.

161. Dame de Qualité à sa toilette. R. B. del.

162. Dame à sa toilette. Chez H. Bonnart.

163. Fille de qualité Recevant visite. N. Arnoult fec.

164. Dames en conversation. H. Bonnart.

165. Femme de qualité. N. Arnoult fecit.

166. Dame à la promenade. R. B. del.

167. Femme de qualité à la promenade. Arnoult fec.

168. Gens de qualité à la promenade. Arnoult fec.

169. Un Caualier et une Dame beuuant du Chocolat. R. B. del.

170. Dame en Etole. R. B. del.

171. Dame en habit d'Eté. R. B. del.

172. Dame en Falbala. R. B. del.

173. Dame en deshabillé. R. B. del.

174. Le Jeu des Echecs. Arnoult fec.

175. Compagnie jouant au jeu de l'Ombre. R. B. del.

176. Le Galant dupé. N. Arnoult fec.

177. Le Soir. Chez H. Bonnart.

178. Fille de qualite en Vendange. N. Arnoult fecit.

179. Le Jeu de Boule. N. Arnoult fec.

180. Le Jeu du Volant. N. Arnoult fecit.

181. Le Jeu de quille. N. Arnoult f.

182. La Dance de Village. N. Arnoult f.

183. Dame de Qualité à l'Eglise. R. B. del.

184. Dame de la Cour en des-habillé. R. B. del.

185. Damoiselle jouant du Luth. R. B. del.

186. Dame jouant de la Violle. R. B. del.

187. Fille de qualité jouant du Clavessin. R. B. del.

188. Dame de qualité jouant de la Guitarre. Chez A. Trouvain. 1694.

189. Dame de grande qualité sur un Sopha. R. B. del.

190. Dame de la plus haute qualité. Dessine par I. D. De S. Iean. 1693.

191. Femme de qualité en deshabillé. By the same. 1693.

192. Dame de qualité qui prend le frais. R. B. del.

193. Femme de qualité êtant a l'Eglise. J. D. De St. Jean delin. 1685.

194. La belle Quetéuse. R. B. del.

195. Gens de Qualité a l'Ombre du bois. Chez Bracanaufor.

196. Dame de grande qualité en habit d'hiver. R. B. del. *Proof.*

197. Femme de Qualité allant a l'Eglise. N. Arnoult fecit.

198. Dame allant en visite. Arnoult fecit.

199. La Libéralité. R. Bon. del.

200. Fille de qualité aprenant a danser. N. Arnoult fecit.

201. Repas de gens de Qualité. R. B. del.

202. Dame travaillant en Tapisserie. R. B. del.

203. *Duplicate* of No. 161.

204. Femme de Qualité aux bain de la Saussaye. N. Arnoult fe.

205. Dame qui va entrer au Bain. R. B. del.

206. Dame de qualité à la mode. R. B. del.

207. Femme de Qualité. Des. par J. D. De St. Jean. Grave par F. Galand. 1692.

208. Fille de qualité. R. B. del.

209. Dame en habit garni d'agréement. R. B. del.

210. Femme de qualité allant incognito. Des. par St. Jean. 1689.

211. Dame de qualité en habit d'Esté. R. B. del.

212. Dame de qualité en habit d'Esté. Chez A. Trouvain. 1694.

213. Femme de Qualité en déshabillé. St. Jean delin. 1687.

214. *Duplicate* of No. 184.

215. Dame en deshabillé. R. B. del.

216. Femme de qualité en deshabillé sortant du lit. St. Jean. 1694.

217. Femme de qualité Dansant. Chez H. Bonnart. 1694.

218. Dame en écharpe de Veloux. Chez H. Bonnart.

219. Femme de qualité en echarpe. R. B. del.

220. Dame de qualité en Escharpe doublée. R. B. del.

221. Femme de qualité en Echarpe. Des. par St. Jean. 1693.

222. Dame en habit de Velours. R. B. del.

223. Femme de Qualité en deshabillé d'hyuer. Par St. Jean. 1689.

224. *Idem.* Des. par St. Jean. 1694.

225. Dame de qualité en falbala d'hermine. R. B. del.

226. Dame de la Cour en juppe d'hermine. R. B. del.

227. Madame la Duchesse de Foix. Chez A. Trouvain.

228. Fille de qualité en habit de chasse. R. B. del.

229. L'Aurore, le Matin. R. B. del.

230. Venus, le Midy. R. B. del.

231. Diane, le Soir. R. B. del.

232. Proserpine, la Nuit. R. B. del.

233. L'Air. R. B. del.

234. Le Feu. R. B. del.

235. La Terre. R. B. del.

236. L'Eau. R. B. del.

237. L'Europe. R. B. del.

238. L'Asie. R. B. del.

239. L'Afrique. R. B. del.

240. L'Amerique. R. B. del.

241. Le Printemps. R. B. del.

242. L'Esté. R. B. del.

243. L'Autonne. R. B. del.

244. L'Hiver. R. B. del.

245. La Sincérité. Chez H. Bonnart.

246. La Modestie. R. Bon. del.

247. La Fidélité. R. B. del.

248. La Vigilance. R. Bon. del.

249. Cleopatre. R. B. del.

250. Porcie. R. B. del.

251. Lucrece. R. B. del.

252. Pauline femme de Seneque. R. B. del.

253. Orithie Reyne des Amazones. Chez N. Bonnart.

254. Martesie Reyne des Amazones. R. B. del.

255. Penthesilée Reyne des Amazones. Chez N. Bonnart.

256. Hippolite Amazone. R. B. del.

257. La Grande Sultane. Chez N. Bonnart.

258. Princesse de Perse. Chez H. Bonnart.

259. Femme Turque vestue a la Moresque. Chez H. Bonnart.

260. Femme Turque de grande qualite. Chez H. Bonnart.

261. Fille de ioie Turque. Chez H. Bonnart.

262. Damoiselle Turcque en chambre. Chez H. Bonnart.

263. DameTartare. Chez H. Bonnart.

264. Fille de l'Isle de Paras en l'Archipel. Chez H. Bonnart.

265. Cherif, ou parent de Mahomet. Chez H. Bonnart.

266. Chrestien Maronnite habitant au mont Liban. Chez H. Bonnart.

267. Chretienne Maronnite du mont Lyban. Chez H. Bonnart.

268. Euesque des Armeniens de Ierusalem. Chez H. Bonnart.

269. Deruis ou Religieux. Chez H. Bonnart.

270. Ianisserot ou Azamoglan rustique. Chez H. Bonnart.

271. Marchand Grec. Chez H. Bonnart.

272. Garde de l'Ambassadeur de Moscouie. Chez H. Bonnart.

273. Le Ramoneur. Chez H. Bonnart.

274. Habits des Nymphes du balet. J. Berin del.

275. Mezetin Boccale. Chez H. Bonnart.

276. La vendeuse de Mottes. J. Bonnart f.

277. La Crieuse de petit fromages. J. Bonnart f.

278. Le grand Triomphateur desolé. Chez H. Bonnart.

279. Fille de la Charité. I. B. f.

280. Marchand Foirin. H. Bonnart.

281. Habit de Pescheur. Chez N. de l'Armessin.

282. Habit de Mallettier Coffrettier. Chez N. de l'Armessin.

283. Habit d'Astrologue. Chez N. de l'Armessin.

284. Habit de Menuisier Ebeniste. Chez N. de l'Armessin.

285. Habit de Vannier. Chez N. de l'Armessin.

286. Habit de Cordonnier. Chez N. de l'Armessin.

287. Habit de Boulanger. Chez N. de l'Armessin.

288. Habit de Caffetier. Chez N. de l'Armessin.

289. Habit de Charron. Chez N. de l'Armessin.

290. Habit de Sellier. Chez N. de l'Armessin.

291. Habit de Chirurgien. Chez N. de l'Armessin.

292. Habit d'Apoticaire. Chez N. de l'Armessin.

293. Habit de Medecin. Chez N. de l'Armessin.

294. Habit d'Orféure. Chez N. de l'Armessin.

295. Habit de Chandellier. Chez N. de. l'Armessin.

296. Habit de Tourneur. Chez N. de l'Armessin.

297. Habit de Peintre. Chez N. de l'Armessin.

298. Habit de Musicien. Joan. Berin. inv. J. le Pautre sculp.

299. Habit de Musicien. Chez N. de l'Armessin.

300. Habit de Procureur. Chez N. de l'Armessin.

301. Habit de Tapissier. Chez N. de l'Armessin.

302. Habit de Serrurier. Chez N. de l'Armessin.

303. Habit de Fontainier. Chez N. de l'Armessin.

304. Habit de Ceinturier. Chez N. de l'Armessin.

305. Habit de Verrier Fayencier. Chez N. de l'Armessin.

306. Habit de Coustellier. Chez N. de l'Armessin.

307. Habit de Pottier de terre. Chez N. de l'Armessin.

308. Habit de Rêmouleur, Gaigne Petit. Chez N. de l'Armessin.

309. Habit de Boucher. Chez N. de l'Armessin.

310. Habit de Tisserand. Chez N. de l'Armessin.

311. Habit de Foureur. Chez N. de l'Armessin.

312. Habit de Bonnetier. Chez N. de l'Armessin.

313. Habit de Vigneron. Chez N. de l'Armessin.

314. Habit de Rôtisseur. Chez N. de l'Armessin.

315. Habit de Cartier. Chez N. de l'Armessin.

316. Habit de Tailleur. Chez N. de l'Armessin.

317. Habit de Fourbisseur. Chez N. de l'Armessin.

318. Habit de Fripier. Chez N. de l'Armessin.

319. Habit de Quincaillier. Chez N. de l'Armessin.

320. Habit de Ferblanquier. Chez N. de l'Armessin.

321. Habit de Plombier. Chez N. de l'Armessin.

322. Habit de Barbier Perruquier. Chez N. de l'Armessin.

323. Habit de Boisselier. Chez N. de l'Armessin.

324. Habit d'Imprimeur en Lettres. Chez N. de l'Armessin.

325. Habit de Layettier. Chez N. de l'Armessin.

326. Habit de Paticier. Chez N. de l'Armessin.

327. Habit de Cuisinier. Chez N. de l'Armessin.

328. Habit de Cabaretier. Chez N. de l'Armessin.

329. Habit de Parfumeur. Chez N. de l'Armessin.

330. Habit de Chapellier. Chez N. l'Armessin.

331. Habit de Plumassier. Chez N. de l'Armessin.

332. Habit d'Espicier. Chez N. de l'Armessin.

333. Habit de Vitrier. Chez N. de l'Armessin.

334. Habit de Chaudronnier. Chez N. de l'Armessin.

335. Habit d'Artificié. Chez N. de l'Armessin.

336. Habit de Pôtier d'Estain. Chez N. de l'Armessin.

337. Habit de Marchand Miroitier Lunettier. Chez N. de l'Armessin.

338. Habit de Jardinier. Chez N. de l'Armessin.

339. Habit de Meusnier. Chez N. de l'Armessin.

340. Habit de Tonnellier. Chez N. de l'Armessin.

341. Habit d'Orloguer. Chez N. de l'Armessin.

342. Habit de Marêchal. Chez N. de l'Armessin.

343. Habit de Brossier. Chez N. de l'Armessin.

344. Habit be Sauetier. Chez N de l'Armessin.

345. Gandolin. Le Blond le jeune excud.

346. Guillot Goriu. J. Falck f.

347. Scaramouche. Chez le Blond.

348. Iodelet. Le Blond excud.

These plates are of slightly varying sizes, but about 290 by 180 mm. They are bound together in a folio volume, R.M. See the "Huth Catalogue," p. 1172, under "Portraits."

NICOLAS DE L'ARMESSIN

LES AVGVSTES REPRESENTATIONS de tous les Roys de France. Depuis Pharamond, jusqu'a Louys XIIII, dit Le Grand, a Present Regnant, 1679. . . . De L'armessin Sculp, 1679.

Engraved title and 65 portraits, 233 by 169 mm. The portraits are numbered from 1 to 64; but the 65th, which represents the Dauphin, son of Louis XIV and grandfather of Louis XV, is not numbered. Both this portrait and No. 64, Louis XIV, are dated 1685.

The earliest edition of this book mentioned by Brunet is 1688.

ISRAEL SILVESTRE

LA DESCENTE FAITE par les François en la terre ferme de l'Amerique. Near the left corner at the bottom, "Siluestre fecit."

The engraving 210 by 400 mm., and beneath the text. An account of the landing of the French in Cayenne in 1643. Unknown to Nagler.

JACQUES STELLA

VITA DI ST. FILIPPO NERI Fiorentino. Fondatore della Congregatione dell' Oratorio di Roma, dove mori nell' Anno 1595, dell' Eta sua Ottanta. Rome. *Circa* 1600.

Engraved title and 44 plates, 227 by 147 mm.

ENGLISH ENGRAVINGS

ANONYMOUS

A FULL-LENGTH PORTRAIT OF MULLD SAKE. At the top on a label, "Mulld Sake." Beneath are the verses:

"I walke the Strand and Westminster and scorne
to march i' th' Cittie, though I heare the Horne.
My Feather, and my yellow Band accord
to proue me Courtier. My Boote Spurr and sword
My smokinge Pipe Scarfe Garter Rose on shoe,
showe my braue minde t' affect what Gallants doe.
I sing, dance, drinke, and merrily passe the day,
and like a Chimney sweepe all care away.

Are to be sold by Compton Holland oure against thexchange."

Besides the present, the only other copies recorded are one other in private hands, one in the British Museum, and one in the Bodleian. About 1618. This copy is from the Delabere and Daniel collections. 228 by 140 mm.

THE EXECUTION OF CHARLES I. Headed, "K. Charles I. murthered. Ps. 31." 150 by 100 mm.

AN ENGRAVING IN NINETEEN COMPARTMENTS, with the explanation in verse beneath, representing a variety of events in the Civil Wars. 290 by 345 mm.

JOHN FABER

THE KIT-CAT CLUB Done from the Original Paintings of Sr. Godfrey Kneller. 1735. Engraved title after Gravelot, and 43 numbered plates, with 5 plates interpolated between 5 and 6, 7 and 8, 15 and 16, 40 and 41, 41 and 42, and an engraved dedication.

WILLIAM FAIRTHORNE

PORTRAIT OF CHARLES II, in an oval, the corners filled with the quarterings of the arms of England. W. Faithorne [*sic*] Sculp. Proof before letters. 358 by 267 mm.

PORTRAIT OF CHARLES II looking to the left in armour, half length. Beneath, the Royal Arms, and "Carolus Secundus," etc. In an oval. No indication of the engraver. 315 by 209 mm.

PORTRAIT OF QUEEN HENRIETTA MARIA, in an oval. Beneath, the Arms of England. Proof before letters. 298 by 214 mm.

PORTRAIT OF CATHARINE OF BRAGANZA. Beneath, dedication to the King. 331 by 228 mm.

There is another copy of this print in the collection in not quite so fine a condition.

PORTRAIT OF JAMES, DUKE OF YORK, in an oval, the corners filled in with horizontal lines. Proof before all letters. 217 by 189 mm.

PORTRAIT OF DON FRANCISCO DE MELLO, in an oval. Beneath, his name and titles. No indication of the engraver. 263 by 190 mm; size of plate, 308 by 190 mm.

WILLIAM HOGARTH

HOGARTH'S WORKS, preceded by a series of engraved portraits of the Artist:

1. PORTRAIT OF HOGARTH at his easel, painted and engraved by himself. 1764.
2. —— With his dog. "Se ipse pinxit & sculpsit." 1749.
3. —— Engraved by B. Smith. 1794. Etching.
4. —— Engraved by B. Smith. 1794. Finished impression.
5. —— Mezzotint. C. Townley, fecit. 1781.
6. —— By Worlidge, engraved by Priscott.
7. —— Etched by S. Ireland.
8. —— Lithograph after Harding. 1825.
9. —— Bust with dog.

MARRIAGE-A-LA-MODE.

1. First state, before the shadow on the building which is seen through the window.
2. —— Before the alteration of the lock of hair on the lady's forehead.
3. —— Before the bow at the nobleman's neck was enlarged.
4. —— Before the cross-hatching on the bed curtains.
5. —— Before the lines on the counsellor's leg.
6. —— With the shadows in the right-hand corner strongly marked.

MARRIAGE-A-LA-MODE. Second state.

THE RAKE'S PROGRESS.

1. First state, before the alteration of the girl's head.
2. —— With the word "Harlot" spelled "Hørlot."
3. —— Before the insertion of Pontac's portrait in the frame at the left corner.
4. —— With shoeblack stealing the rake's cane.
5. —— Before the alteration of the bridegroom's right leg.
6. —— Before the alteration of Lord Cogg's face and the interlining of the gaming-table.
7. —— Without cross-hatching on the wings over the tester, alteration of the drapery near the stool, etc.
8. —— Before the alteration of the head of the woman with the fan, etc.

THE RAKE'S PROGRESS. Second state.

THE HARLOT'S PROGRESS.

1. First state, before the word "London" was added to the letter, and the cross placed at the bottom margin.
2. —— Before the cross-hatching on the drapery, etc.
3. —— Before the cross-hatching on the neck.
4. —— With the holes in the roof.
5. —— Without the name of "Dr. Rock" on the paper.
6. —— Before the introduction of shadows and cross-hatching.

THE HARLOT'S PROGRESS. Second state. This differs very little, if anything, from the first state, except that it has the cross in the bottom margin, and the impressions are not quite so brilliant. The state described in Nichols's "Hogarth" as the second must in fact be the third.

THE FOUR TIMES OF THE DAY.

1. Before the darkening of the carrots.
2. Before the left cuff of the beau was made black.
3. The man's hands printed in blue, and before the bow on the woman's breast was made black.
4. In the ordinary state.

INDUSTRY AND IDLENESS.

1. Before the insertion of "Plate i" and shadow at the bottom of the foremost part of the right-hand loom.
2. The cord which suspends the lamp hardly visible.
3. Before the cross-lines over the inscriptions on the tombstones.
4. Before the lines on the master's cuff.

5. Before the faces were darkened.
6. The inscription "West and Goodchild" on the sign.
7. Before the cross-hatching of the coverlid.
8. Before the cross-hatching at the end of the table-cloth.
9. Without any cross-hatching on the woman's apron.
10. Without cross-hatching on the skirt of the Idle Prentice's coat.
11. No cross-hatching on the coffin.
12. Before the coachman's arm was darkened.

Plates 6 and 12 are in the second state.

INDUSTRY AND IDLENESS. Second state, except plates 6 and 12, which are in the third state.

THE ELECTION.

1. First state, with the seven lemons and four hats, also a second copy.

Second state, with no lemons and seven hats.

2. Second state. The lion's teeth being removed.
3. Second state. "Milicia Bill" on the voter's coat.
4. Second state, with shadow on the sundial.

THE ENRAGED MUSICIAN. First state, the horse's head white, and no lines on the play-bill.

—— The same. Second state.

THE DISTRESSED POET. First state, with Pope thrashing Curll.

—— The same, with map of the mines of Peru inserted, and the lines from the "Dunciad" erased.

THE STROLLING ACTRESSES. First state, with "M^r. Bilk. village," on the play-bill.

—— The same. Second state, with only one hole in the roof; the Queen's shoe altered from white to black, etc.

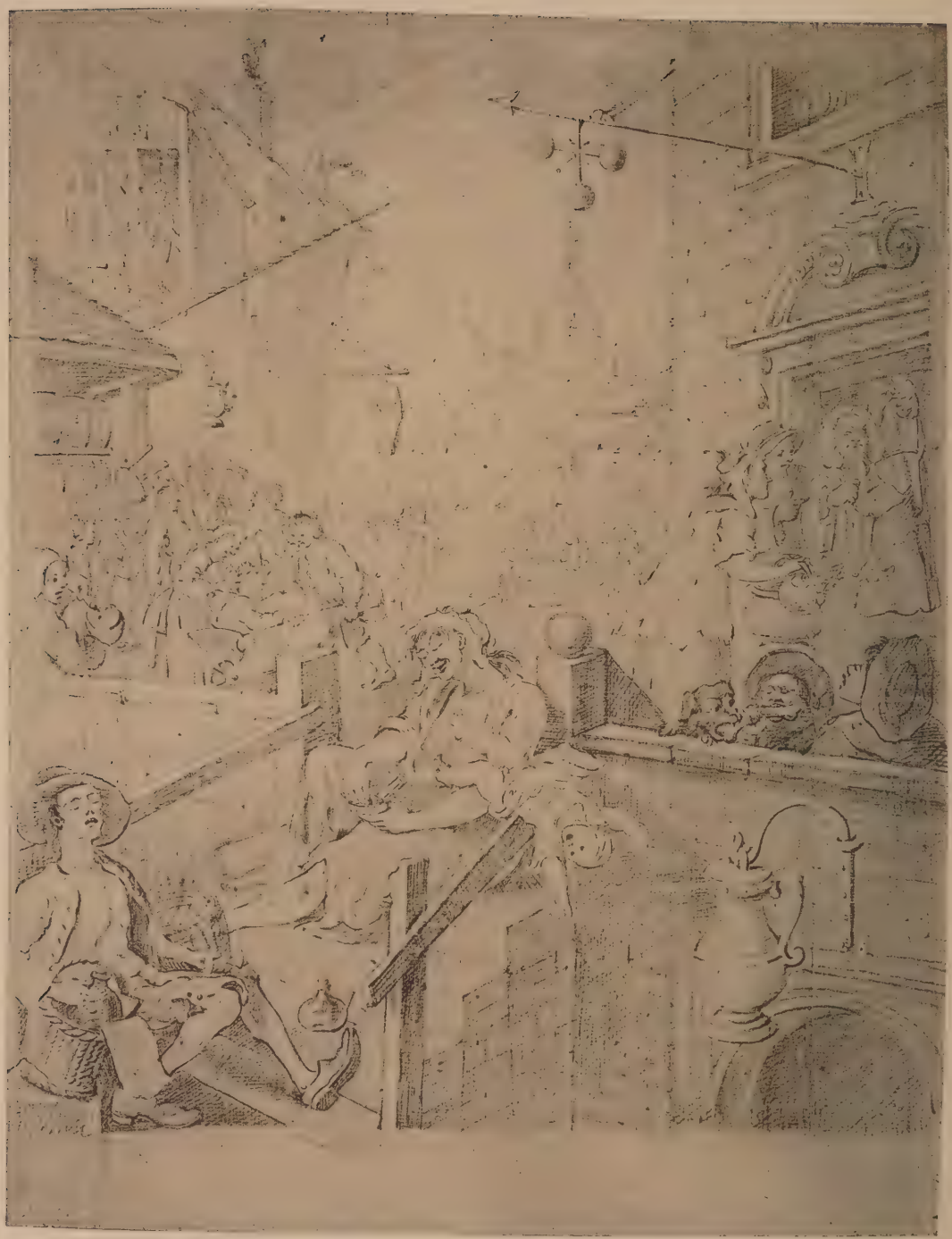
THE MARCH TO FINCHLEY. First state. Dated Dec. 30th, and Dedication to the King of Prusia.

—— The same. Second state. Dated Dec. 31, but the spelling of Prusia retained.

SOUTHWARK FAIR.

THE GATE OF CALAIS.

THE COCKPIT.



GIN LANE
PAGE 89

A MIDNIGHT MODERN CONVERSATION. First state.

—— The same. Printed in a red tint.

THE FOUR STAGES OF CRUELTY. Plates i-iv.

BEER STREET. First state, with the blacksmith lifting up a Frenchman.

—— The same. Second state.

GIN LANE. The artist's original drawing in pencil and red chalk. It is the reverse way of the engraving, and exhibits a great number of curious variations from the engraved plate. The artist's own initials are on the coffin.

—— The same. The engraving.

THE BENCH. Second state, with top row of heads.

THE STAGE COACH. Second state, with "NO OLD BABY."

THE BRUISER. First state. Three of the knots on the club left white, and the "modern Hercules" in the inscription.

—— The same. Second state. The knots shaded, but without any alteration on the palette. Unknown to Nichols.

—— The same. Third state. The political print on the palette.

—— The same. Fourth state. "N.B." and "Infamous" added on the club.

THE FIVE ORDERS OF PERIWIGS. First state, without the insertion of the "e" in "Advertisment."

—— The same. Second state, with "e" inserted above.

THE SLEEPING CONGREGATION. First state, before the words "et mon droit."

—— The same. Second state, with the words "et mon droit" added, and the pipe taken out of the angel's mouth.

—— The same. Third state. Retouched and improved, 1762.

PAUL BEFORE FELIX. First state. "Designed and scratched in the true Dutch taste."

—— The same. First state, with inscription, "And as he reasoned of righteousness, &c.," also "and published by him Feb^{y} the 5. 1752." Undescribed by Ireland.

PAUL BEFORE FELIX. Second state, with inscription, "and published as the act directs Feb. 5. 1752."

—— The same. Engraved by Luke Sullivan. First state, with inscription, "And as he reasoned &c."

MOSES BROUGHT TO PHARAOH'S DAUGHTER. First state. "Publish'd February 5 1752 according to Act of Parliament."

—— The same. Third state. "Published as the act directs."

ANALYSIS OF BEAUTY.

1. Second state. With the inscription on pedestal No. 19 obliterated.

2. First state, before the two figures on the left were altered, and the vacant chair filled.

—— The same. Third state, with the sleeping figure in the chair, and the principal figure altered to represent the King.

In the copy of the "Analysis of Beauty" in the library, the first plate is in the second state as above; but the second plate is in the second state, with no sleeping figure, the principal figure unaltered except that his sash is darkened, and the riband to the necklace of the principal female figure, though longer than the first state, is shorter than the third.

3. Columbus and the Egg. First state, with receipt.

—— The same, with the receipt cut off, and "Design'd & etch'd by Wm. Hogarth Decem 1. 1753," in the "Analysis of Beauty."

THE TIMES.

1. Second state, with the figure on stilts representing Pitt.
2. The only state.

HUDIBRAS. The Large Set.

1. Frontispiece. First state. "Printed &c. by I. Cooper."
   Second state, without Cooper's name.
2. Sallying forth. Without H. invent. etc.
3. First Adventure. With Cooper's address.
—— The same. Without Cooper's address.
4. Triumphant. Without H. Invent, etc.
5. Vaqnuished by Trulla. With address of Cooper.
—— The same. Without Cooper's name.
6. In Tribulation. Before H. Invent., etc.
—— The same. With H. Invent., etc.
7. The Skimmington. Before the cross-hatching on the sign-board, timber, etc.

8. Beating Sidrophel. Without H. Invent., etc.
9. Catechized. Before the shadows were darkened.
10. The Committee. With the name of Overton as publisher.
11. Burning Rumps. Before "Down with the Rumps" on the scroll.

—— The same. With the words on the scroll.

12. The Lawyer. Before the plate was numbered.

HUDIBRAS AND SIDROPHEL, engraved by Gaugain. Uncoloured.

HUDIBRAS. Edited by Zachary Grey. 2 Vols. Cambridge. 1744. With Hogarth's designs engraved by J. Mynde.

FRANCE.

ENGLAND.

BEFORE.

AFTER.

THE BEGGAR'S OPERA.

—— The same. Printed for John Bowles.

HENRY VIII AND ANNE BOLEYN. First state, with the verses in three compartments.

THE LOTTERY.

AN EMBLEMATIC PRINT OF THE SOUTH SEA.

CREDULITY, SUPERSTITION AND FANATICISM. The first state, re-engraved by Ireland. 1795.

The Plate as altered by Hogarth. *1762.*

DON QUIXOTE. Seven of the plates:

3. Funeral of Chrysostom.
4. Innkeeper's wife plastering the Don.
5. Seizing the Barber's bason.
6. Releasing the Galley Slaves.
7. The Knight of the Rock. Proof before letters.

—— The same. With letters.

8. The Curate and Barber disguising themselves.

THE BATHOS.

THE MYSTERY OF MASONRY. First impression.

A JUST VIEW OF THE BRITISH STAGE.

THE COMPANY OF UNDERTAKERS. First state: "one compleat Docter."

CUNICULARII. A Satyre on Mary Tofts.

SCHOLARS AT A LECTURE. First state with "Datur vacuum" put in with a pen.

—— The same. Second state, with "Datur vacuum" engraved.

MASQUERADES AND OPERAS. "Wm. Hogarth Invent. et Sculpt." within the frame. "Ben Jonson" on the book. With the lines beneath.

—— The same. With the lines perhaps cut off.

BOOK-PLATE of John Holland. First state, with 7, not 8, fleurs-de-lys.

BOOK-PLATE of Matthew Dixon. Undescribed by Ireland.

BOOK-PLATE of William Hogarth.

THE LAUGHING AUDIENCE. Receipt for The Rake's Progress. After the inscription was obliterated.

REHEARSAL OF THE ORATORIO OF JUDITH. The ticket for A Modern Midnight Conversation. After the receipt was obliterated.

CHARACTERS AND CARICATURES. Receipt for the Marriage-à-la-Mode.

—— The same. With the receipt obliterated.

HYMEN AND CUPID in an oval. The ticket for the Masque of Alfred. With £2 2*s.* in MS.

SUBSCRIPTION RECEIPT for the March to Finchley. Dated 27 April 1750.

SUBSCRIPTION RECEIPT for the Election prints. Dated 1 April 1754. The signature cut out.

TIME SMOKING A PICTURE. Subscription ticket to Sigismunda. First state before the word "Crates" on the upper part of the frame.

—— The same. Second state with the word "Crates."

SUBSCRIPTION RECEIPT for Moses and Pharaoh's Daughter, and Paul before Felix for first payment.

BEAVER'S MILITARY PUNISHMENTS. 12 out of the 15 of the series.

THE FARMER'S RETURN FROM LONDON. Frontispiece engraved by J. Basire. No letters.

TIARA PATRIARCHALIS GRAECA.

KIRBY'S PERSPECTIVE. Frontisdiece engraved by Sullivan.

FIELDING'S TOM THUMB. Frontispiece.

THE ARTIST'S CATALOGUE. Frontispiece.

—— The same. Tail-piece.

ILLUSTRATION TO THE INCONSTANT, of Farquhar. Engraved by Basire.

TERRAE FILIUS. Frontispiece.

TRISTRAM SHANDY. Two illustrations engraved by Ravenet.
1. Frontispiece to vol. ii. Second state with the hat and clock.
2. The Christening.

MILLER'S Comedy of the Humours of Oxford. Frontispiece engraved by Vandergucht.

MITCHELL'S OPERA of the Highland Fair. Frontispiece engraved by Vandergucht.

FARINELLI, CUZZONI, AND SENESINO, in the characters of Ptolemy, Cleopatra, and Julius Caesar, in Handel's Opera of Ptolomeo. Proof.

HOGARTH'S TOUR. Breakfasting. Engraved by Livesay.

THE POLITICIAN. Etched by J. K. Sherwin.

THE SAVOYARD GIRL. Engraved by Sherlock.

SHRIMPS. Engraved by Bartolozzi.

FOUR HEADS from the Cartoons at Hampton Court.

THE MATCHMAKER. The female figure only.

TASTE IN HIGH LIFE. The small engraving.

—— The same. Large engraving by T. Phillips.

A WOMAN SWEARING A CHILD. Engraved by J. Sympson, Junr.

—— The same. Large size in mezzotint. Open letters.

THE INDIAN EMPEROR. Engraved by Robert Dodd.

ROYAL MASQUERADE, Somerset House. Engraved by T. Cook.

FIVE GENTLEMEN who met to drink a hogshead of claret. Stipple engraving, pubd. 1 Oct. 1793.

THE POOL OF BETHESDA. Engraved by Ravenet and Picot.

THE GOOD SAMARITAN. Engraved by Ravenet and Delatre. Before letters.

FIGURES FROM THE WALL of Bishop Hoadly's Palace at Chelsea. Etched by W. J. Smith, 1826.

1. Three female figures.
2. Two female figures and one male.

SIR ROBERT FAGG AND THE GYPSY. The latter on the left.

—— The same. The gypsy on the right. Inscription below the horse.

—— The same. A different engraving. No inscription. "Sold by R. Sayer."

SIMON LORD LOVAT. First state before the price.

—— The same. Second state.

JOHN WILKES.

MR. HUGGINS. Small circular plate.

SARAH MALCOLM. "W. Hogarth ad vivum Pinxit."

—— The same, with the addition of a clergyman.

ELIZABETH ADAMS.

MARTIN FOLKES. Mezzotint by Faber.

DANIEL LOCK. Mezzotint by McArdell.

MR. PINE. Mezzotint by McArdell, before letters.

THE HOUSE OF COMMONS. From a picture by Hogarth and Thornhill. Engraved by Fogg.

GARRICK AS RICHARD III.

HENRY FIELDING. Before the ornamental frame.

FRANCES, LADY BYRON. Three-quarter length in black ink. Engraved by Faber.

ARCHBISHOP HERRING. Engraved by B. Baron, 1750.

T. MORELL. Engraved by Basire. With "Æt. 60." and "Thesaurus."

JACOBUS GIBBS, Architectus. Engraved by Baron, 1747.

SIR ALEXANDER SCHOMBERG. Engraved by Townley.

DR. BENJAMIN HOADLEY. Engraved by Baron.

CAPT. THOMAS CORAM. Engraved by W. Nutter.

JOHN BROUGHTON. Open letters. Engraved by Ross, and published in 1842.

GABRIEL HUNT. Engraved by Livesay.

SIR FRANCIS DASHWOOD worshipping Venus. Proof.

THE BRUISER TRIUMPHANT.

ANSWER TO THE PRINT OF JOHN WILKS.

JOHN PALMER. Engraved by Baron. A small circular portrait beneath the engraving of Ecton Parish Church.

LORD MELCOMBE AND LORD WINCHELSEA. Engraved by Bartolozzi.

SKETCH of two male heads, not identified.

EARLY RESIDENCE OF HOGARTH in Fenchurch Street. A small print, published 1812.

RESIDENCE OF HOGARTH in Leicester Square. Small print, published in 1801 for the "European Magazine."

MEDALLION designed by Hogarth for his life-ticket to Vauxhall Gardens.

HOGARTH'S TOMB in Chiswick Churchyard. Publ. 1795.

HOUBRAKEN AND VERTUE

THE HEADS OF ILLUSTRIOUS PERSONS of Great Britain. London. 1743-51. 2 vols., fol., bound together.

—— The same. London. 1756. Fol. 2 vols.

This copy was formed by Alderman Boydell for presentation to his niece, Mrs. Nicol; and is enriched with 123 duplicate portraits, of which 95 are proofs before letters; 9 etchings; and 2 drawings. From Mrs. Nicol the collection passed into the Stowe Library. Inserted also are portraits of Vertue, Houbraken, and Birch, with an account of them in manuscript.

LODGE COLLECTION

PORTRAITS OF ILLUSTRIOUS PERSONS OF GREAT BRITAIN. Engraved from Authentic Pictures. London. 1821-34. Fol. 4 vols.

Large paper, and the plates on India paper. Appended to this copy is a set of the artist's proofs of the engravings without letterpress, bound in two volumes.

P. TEMPEST

THE CRYES OF THE CITY OF LONDON Drawne after the Life. From designs by M. Lauron. Fol. London. No date, but 1711.

First part, male figures, 44 plates including the title. Second part, female figures, 30 plates including the title. Size, 245 by 160 mm. The title and descriptions under the plates are also in French and Italian.

J. M. W. TURNER

LIBER STUDIORUM. Oblong fol. 1807-19. From the Collection of Sir R. Price, sold in 1867.

Nos. 6, 9, 16, 30, and 37 of Mr. W. G. Rawlinson's Catalogue are in the first published state. Eleven in the second state, and the remainder in later states.

ROBERT VAUGHAN

THE POVRTRAITVRES AT LARGE OF NINE MODERNE WORTHIES, etc. London. 1622. Fol.

A series of ten plates, including the title. 178 by 106 mm.

PORTRAIT OF JAMES I of England. Half length, wearing crown and the George, with sceptre and orb. 172 by 102 mm.

Inserted in a copy of Dugdale's "Time Triumphant," 1604.

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

39 E M44

One of 150 copies

GETTY RESEARCH INSTITUTE
3 3125 01639 5192